

Saturday 27 June 2015

Amateur Photographer



Canon EOS 5DS R

What does **50 megapixels** look like?
Full test of the highest resolution DSLR yet

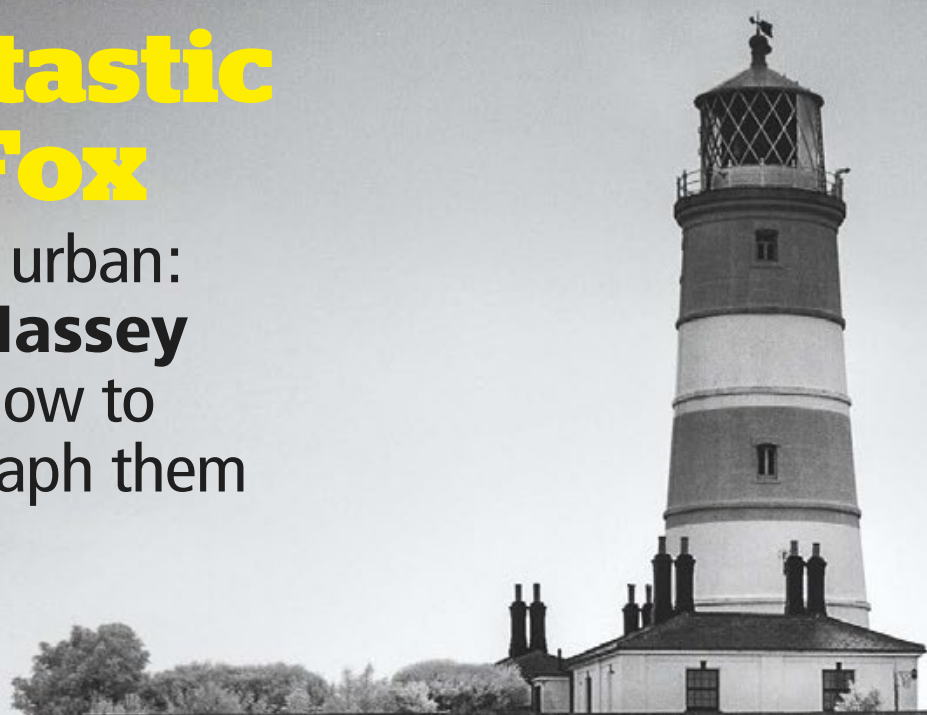
Passionate about photography since 1884

Fantastic Mr Fox

Rural or urban:
Luke Massey
shows how to
photograph them

Olympus 7-14mm f/2.8

New weather-sealed,
pro wideangle



The Art of Simplicity

AP reader **Lee Acaster** on how to
achieve minimalist landscapes



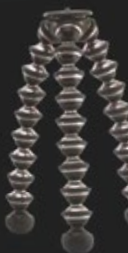
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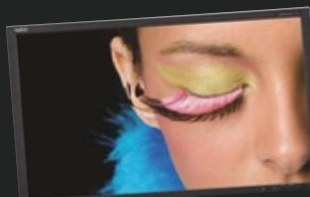


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COVER PICTURE © LEE ACASTER

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We put this fast wideangle zoom for Micro Four Thirds cameras to the test

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Ever since camera sensors hit one megapixel I've been watching the bar creep higher, heralding each landmark increase and wondering where it would stop. At 10MP I pondered how we'd struggle to process and store such huge files. I did the same at 24MP, and when the Nikon D800 hit 36MP I thought this would surely be the upper limit. But this week we review the Canon EOS 5DS R, our first 50MP DSLR

– and meanwhile Sony has just released the new 42.4MP Alpha 7R II. Few people need more than 16 million pixels, so what's going on? Aside from the incredible detail and huge print sizes you can achieve with these new megapixel behemoths, the main benefit is the ability to crop into images without too much quality loss. Is this a perk worth paying extra for? For many it will be. At least DSLR sensors are large enough to support such pixel density, but where will it end? **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



IMAGES MAY BE USED FOR PROMOTION PURPOSES ONLINE AND ON SOCIAL MEDIA

© STUART STEVENSON

Ryeflat Hills by Stuart Stevenson

Canon EOS 5D Mark II, 100mm, 1/4sec at f/32, ISO 100

'I took this shot early one morning at the end of May, just outside Lanark, not far from my home in Scotland,' says Stuart. 'It's a place I've visited before, but only ever in autumn. I was aware a short climb up the hill would offer some great views, which is especially good if the mist comes rolling in as it often does. However, I wasn't anticipating

the bog cotton being so prolifically in bloom. When I saw the combination of warm light filtering through the mist and the fairy-like blooms glowing in the light, I thought the place looked completely enchanted. I shot a number of frames into the sun, with a low point of view, and used a small Manfrotto PIXI Mini tripod.'



Win! Each week we choose our favourite picture on Facebook, Flickr or the reader gallery using #appicoftheweek. PermaJet proudly supports the online picture of the week winner, who will receive a top-quality print of their image on the finest PermaJet paper. It is important to bring images to life outside the digital sphere, so we encourage everyone to get printing today! Visit www.permajet.com to learn more.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Landscape quest

Photographers have until 12 July to enter this year's Landscape Photographer of the Year competition. Organisers are looking for shots taken of landscapes in the UK, with the overall winner receiving £10,000. Open to everyone, entrants can submit up to 25 images across four categories. The contest also features a category for those under 17. For full details, including entry fees, visit www.take-a-view.co.uk.



© PAULA FENLEY

Leap to victory

A well-timed shot of a protester escaping police by jumping from a truck during demonstrations in Kenya has won an award. Reuters photographer Thomas Mukoya was named Photographer of the Year by the Media Council of Kenya for his image, 'A leap to freedom' (left).



© REUTERS/THOMAS MUKOYA

New cine lens

SLR Magic will unveil a 50mm T0.95 HyperPrime Cine Micro Four Thirds lens (£849) in August/September, delivering the 35mm viewing angle equivalent of a 100mm lens. A Rangefinder Cine Adapter (£529) should allow the user to override the focus control of the taking lens with the rangefinder's focus ring, when attached to a compatible lens. Visit www.slrmagic.co.uk.



© JADE COX/ROSS PARRY AGENCY



Super 8 anniversary

Cine film, a format that first made home movie-making accessible to the masses, is 50 years old. Launched in the

spring of 1965, the Super 8mm format included film, camera and projectors, and was cheaper and more convenient than previous formats. An entire 50ft cartridge could be shot without interruption.

Student comp

Harman technology's annual student photography competition seeks images with the theme 'Saturday Night at the Movies'. Entrants must submit images that 'inspire or remind them of a scene from a movie'. There are two categories, Digital and Darkroom, and both winners will each receive £100 worth of gear from harmanexpress.com and have their images professionally printed and framed. The closing date is 31 January 2016. To enter, visit www.harmantechnology.com/studentcomp2015.



WEEKEND PROJECT

Fishing season

For many UK-based anglers, 16 June is an exciting and significant date as it marks the start of the coarse-fishing season. Many canals, rivers and some lakes are closed to anglers from 16 March to allow the fish to spawn undisturbed. However, by now the riverbanks will likely be populated by keen anglers who have been patiently waiting for the season to open.

These anglers make excellent subjects for environmental portraiture or even simply figures to provide perspective to the landscape around them. In addition, the locations often offer photographers a wealth of other subject matter to capture, such as wildlife, macro subjects and landscape shots.

Angling equipment and riverbanks make for interesting subject matter during the coarse-fishing season



© CALLUM MCINERNEY-RILEY

BIG picture

Gull with Red Arrows photograph is an internet sensation

◀ First-year photography student Jade Coxon, 18, captured this amazing moment as she took pictures at the Llandudno Air Show in North Wales in May. She posted the image online and it has had more than 1 million views. The crisp picture clearly shows eight of the Red Arrows display team's planes in tight formation with their famous vapour trails. But where the ninth plane should be, an intrepid gull holds the formation in place and, amazingly, even has its own vapour trail. Jade, from Llandudno, said she couldn't believe that she got the perfectly timed shot. The University of Chester student said her picture has become 'really popular' over many websites.

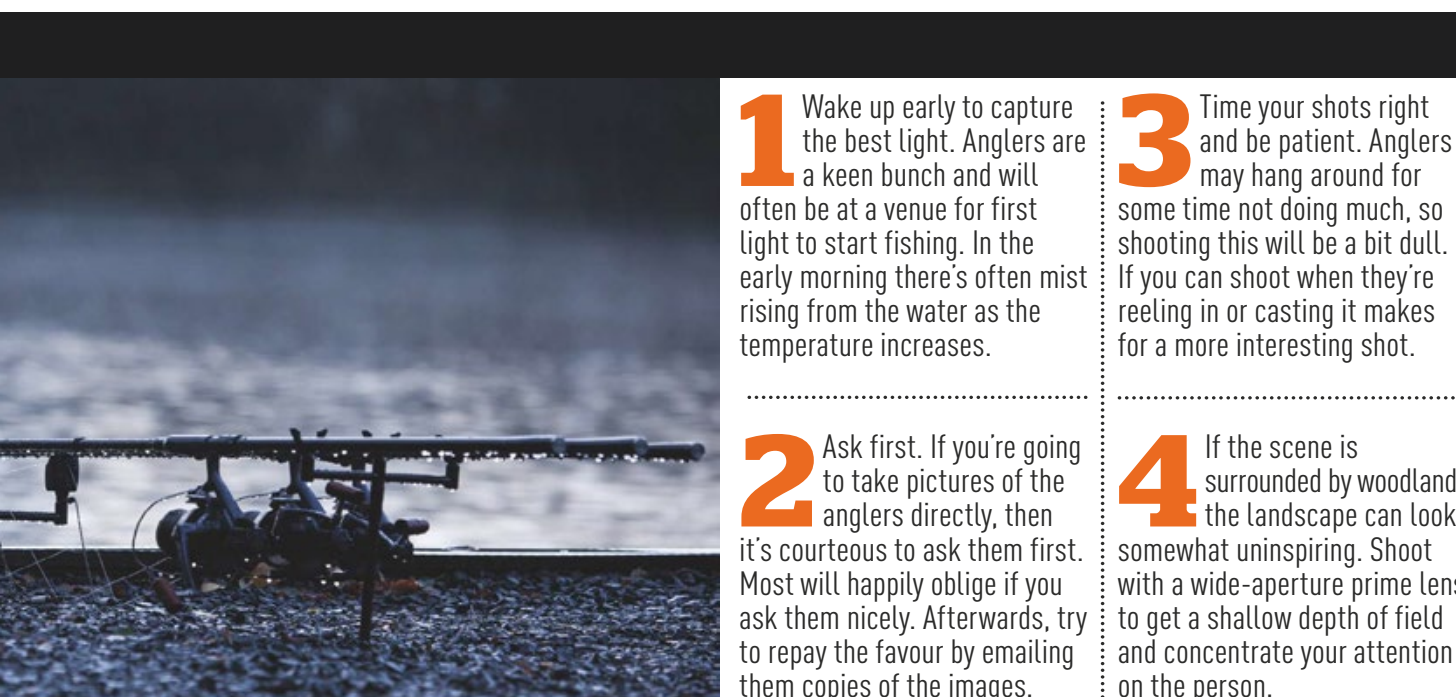
Words & numbers

My life is shaped by the urgent need to wander and observe, and my camera is my passport

Steve McCurry
American photographer
b1950

50

Percentage rise in sales of a fund-raising calendar featuring photos taken by homeless people in the Café Art Photography competition. The 2015 contest takes place on 3 July



1 Wake up early to capture the best light. Anglers are a keen bunch and will often be at a venue for first light to start fishing. In the early morning there's often mist rising from the water as the temperature increases.


2 Ask first. If you're going to take pictures of the anglers directly, then it's courteous to ask them first. Most will happily oblige if you ask them nicely. Afterwards, try to repay the favour by emailing them copies of the images.

3 Time your shots right and be patient. Anglers may hang around for some time not doing much, so shooting this will be a bit dull. If you can shoot when they're reeling in or casting it makes for a more interesting shot.

4 If the scene is surrounded by woodland, the landscape can look somewhat uninspiring. Shoot with a wide-aperture prime lens to get a shallow depth of field and concentrate your attention on the person.

Sony launches Alpha 7R II flagship full-frame camera



 SONY has revealed a new flagship full-frame mirrorless camera. The 42.4-million-pixel Sony Alpha 7R II features what Sony bills as the world's first back-illuminated 35mm (full-frame) CMOS imaging sensor.

It has an ISO expandable up to 102,400 and an AF response time up to 40% faster than the original Alpha 7R, using 399 focal-plane phase-detection AF points, coupled with 25 contrast AF points.

Other features include

5-axis image stabilisation, 4K video recording plus an upgraded XGA OLED Tru-Finder that includes a double-sided aspherical lens.

Sony said in a statement: 'The 42.4MP sensor combines gapless on-chip lens design and anti-reflective coating on the surface of the sensor's glass seal to dramatically improve light-collection efficiency, resulting in high sensitivity with low-noise performance and wide dynamic range.'




The Sony Alpha 7R II features a back-illuminated 35mm CMOS imaging sensor

'This allows the camera to shoot an impressive ISO range of 100-25,600.'

Data can be output around 3.5x faster, and the shutter delivers half the vibration, than the Alpha 7R, says Sony.

UK pricing and availability have yet to be confirmed.

Sony equips Cyber-shots with 4K video

 TO COINCIDE with the Alpha 7R II, Sony has revealed the Cyber-shot RX100 IV and RX10 II, both equipped with 4K

movie recording and the first Sony consumer cameras to record super slow-motion video.

Borrowing technology

from Sony's professional video cameras, the 20.1-million-pixel Cyber-shot RX100 IV and 20.2-million-pixel RX10 II are built to shoot video at up to 40x slower than the standard rate (at up to 1,000 frames per second).

The 'pocket-sized' RX100 IV sports a Zeiss Vario-Sonnar T* 24-70mm f/1.8 lens (in 35mm terms), while the RX10 II comes with a Zeiss Vario-Sonnar T* 24-200mm f/2.8 zoom.

The Cyber-shot RX100 IV and RX10 II use a 1in-type stacked Exmor RS CMOS imaging sensor,



The Sony Cyber-shot RX100 IV (above) and RX10 II (left) can record up to 1,000 frames per second

claimed to deliver advanced signal processing, and a DRAM memory chip. These join forces to boost image data readout speed by more than five times, claims Sony.

The RX100 IV delivers continuous shooting up to

16fps, while the RX10 II can shoot at a maximum of 14fps, according to Sony.

In a statement, Sony said: 'Both cameras also have advanced dual video-recording functionality, allowing shooters to capture 16.8 MP still images during 4K video recording in any of 11 different composition patterns, simply by pressing the shutter button.'

Both models incorporate a new 'high-contrast' 2.35-million-dot resolution XGA OLED Tru-Finder.

UK prices and availability have yet to be announced.



'Surprise' is the key to a great photo

A 'MOMENT of revelation' is key to a memorable image, says award-winning Magnum photographer Martin Parr.

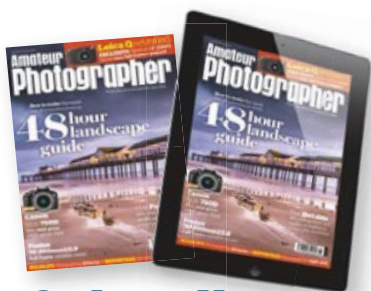
Parr made the comments after judging this year's Museum of the Year Photography Competition, and choosing a shortlist of six photos from the 1,800 entries.

Parr said, 'I was impressed with the variety of images shot for the competition, but was looking for an element of surprise in the images chosen to go forward to the final vote.'

He added, 'I think a moment of revelation is the key to a memorable photo, so I hope you enjoy the shortlist as much as I did selecting it.'

The contest called on the public to submit photos of the six British museums that had been shortlisted for the prize.

The winner of the competition will be treated to a photography weekend for two in Berlin, Germany, and will be revealed on 25 June.



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Canon unveils PowerShot G3 X

CANON will next month launch the PowerShot G3 X, with a 24-600mm (35mm equivalent) f/2.8 lens.

Canon UK product intelligence consultant David Parry said that the G3 X sits between the PowerShot G7 X and G1 X II, and has the same 20.2MP, 1in-type, back-illuminated CMOS imaging sensor as the G7 X.

Parry told AP that the relatively niche G3 X should appeal to sports and wildlife photographers who want longer lenses, and that its design, which delivers the handling of an EOS DSLR, may also appeal to walkers or birdwatchers who enjoy photography as a

secondary hobby.

Features include a 5.9fps burst rate, a manual focus ring, focus peaking, Wi-Fi and a tilting 3.2in, 1.62-million-dot-resolution touchscreen.

The body is built to be 'dust and drip proof' and other features include a built-in flash, hotshoe, full HD video, a top ISO of 12,800 and 5-axis Dynamic Image Stabilizer, for video and stills.

Due out in July, the G3 X will cost £799. An optional electronic viewfinder, the 2.36-million-dot EVF-DC1, costs £249. An optional kit with a lens hood (LH-DC100) and an adapter enabling filter attachment (FA-DC67B) will cost £39.

Woman arrested over \$650,000 theft

A EX-EMPLOYEE of Steve McCurry has been accused of stealing more than \$650,000 worth of his prints, including the iconic 'Afghan Girl' photo.

Bree DeStephano, 32, is accused of stealing 50 prints from McCurry's studio in Pennsylvania – valued at \$628,000 – after arranging to have them shipped.

Chester County District Attorney Tom Hogan said in a statement, 'In order to take photos like 'Afghan

Girl', Steve McCurry was exposed to extraordinary risks. The defendant casually abused her position of trust... without a thought to Mr McCurry.'

The thefts – including books and other items – are valued at \$654,358 and allegedly occurred between May 2012 and November 2013.

DeStephano's lawyer Daniel Bush said his client is co-operating with investigators, but added he may dispute the value of the alleged thefts.

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley



© DENNIS RAMOS
EVERYWHERE

Epson International Pano Awards 2015

There's about a month until the deadline closes for Epson's Pano Awards, so it's time to practise your stitching. Think about creative subjects that could benefit from an ultra-wide perspective.

Until 26 July, www.thepanoawards.com



UK-WIDE
© ARIE J. JAGER/ISTOCK

Shoot heather

It's summer and the blooming heather is begging for intrepid photographers to get some fresh, country air and capture those beautiful purples. Find tips at the link below.

Throughout summer, www.amateurphotographer.co.uk/wildflowers



CHESHIRE
© MICHAEL ROBERT WILLIAMS

Michael Robert Williams

Attitude Gallery presents a retrospective of music and celebrity photographer Michael Robert Williams, known for his portraits of musicians including Oasis, Ellie Goulding, Portishead and more.

2-5 July, www.attitudegallery.co.uk

Captain Linnaeus Tripe: Photographer of India and Burma, 1854 – 1860

This pioneering photographic work is collected at the V&A museum. The images, taken when photography was an unknown medium, show remarkable composition.

From 24 June, www.vam.ac.uk



LONDON
© VICTORIA AND ALBERT MUSEUM LONDON



NORTH YORKSHIRE
© MICHELA GRIFFITH

Moments of Confluence

See this collection of intriguing 'streamsapes' at the Joe Cornish Gallery. The near-abstract images of water and light were shot by Michéla Griffith in and around the River Dove in the Peak District.

Until 30 June, www.joecornishgallery.co.uk

For the latest news visit www.amateurphotographer.co.uk



Viewpoint Mike Smith

Are disposable selfies equivalent to the Victorian portraits of yesteryear?
Mike Smith has his doubts

Instagram purports to have, on average, 70 million photos posted daily. This highlights the obvious fact that photos are common – the democratisation of images began with the Kodak Brownie that, as Graham Clarke, author of *The Photograph*, notes, meant ‘everyone could take photographs and everyone could have their photograph taken.’ Every technological step forward from that point has enabled novices to take better photos more easily and more cheaply. The smartphone is the ultimate culmination of this development – an image can be captured, processed and shared immediately.

Smartphone images have culturally come to represent the ‘power of self’, epitomised by the selfie – not only can I have my photograph taken, but I can also take it myself, present myself as I want to be seen, project my image of the

here and now, and then move on to the next moment. It is the vanity of self, the notion of transient celebrity that is a throwaway memory. Celebrity is defined as ‘who I’m with’ or ‘where I am’ – there is no attempt at depicting or defining ‘me’, of ‘recording’ the person.

From early on, photography was able to offer portraits at a fraction of the cost of paintings, allowing the Victorian middle and working classes to record their families. The picture of my grandmother (above) was taken in the late 1910s. From a working-

class family, she has her best dress on, her hair prepared and a typical off-camera gaze into the distance. She looks beautiful, and it is a portrait to cherish.

Do we value portraits today? There are clearly strong commercial and wedding sectors where people need and want to record significant individuals and events, and maybe these are stronger and more vibrant than ever.

What about the consumer and family sector?

I don’t think this is the case, and while there have always been those who have felt the cost of a professional portrait is too much, the sector has changed. Images are common, which has led people to believe that anyone can take a picture or a portrait. Not only has it been a race to the bottom (there are photo booths in every digital print shop), but we now think all that’s needed is a selfie stick.

And maybe with increased

longevity (compared to the Victorians), we feel a less-pressing need to formally record our families. The more insidious point is that many now don’t know what a good portrait looks like – and this is sad because, as a generation, we are losing that record of who we were.

What is the value of a portrait? It’s something to cherish for generations to come.

Mike Smith is a creative photographer.

Visit www.focali.co.uk for more information



Sybil Ellen Gertrude Farthing, studio portrait, c1915

PHOTOGRAPHER UNKNOWN

New Books

The latest and best books from the world of photography. By Oliver Atwell



© HUBBLE PR

Expanding Universe: Photographs from the Hubble Space Telescope

By Charles F Bolden Jr, Owen Edwards, John Mace Grunsfeld and Zoltan Levay, Taschen, £44.99, hardback, 260 pages, ISBN 978-3-83654-922-6



IT TAKES a special collection of images to give us some sense of place within the universe, and that’s what we find with the pictures in *Expanding Universe*. The images collected within this book all

come from the Hubble Space Telescope – a feat of engineering that has not only helped astronomers get a better picture of the building blocks of the cosmos, but has also offered us a humbling account of just how small our place within the universe is. *Expanding Universe* is a gorgeous volume. Each image is, in the original sense of the word, awesome. There are not many books that can leave you breathless, but this is certainly one of them. ★★★★★

One Hundred 100 Portraits

by Angela Lo Priore, Skira, £60, hardback, 228 pages, ISBN 978-8-85722-439-8



ITALIAN-BORN photographer Angela Lo Priore’s career has taken her into a variety of genres and commissions, from architecture to advertising. However, it’s her celebrity portraits that have garnered her the most acclaim. Where most photographers are happy to rely on

the simple act of photographing their subjects, as if the aura of their celebrity will suffice, Angela’s excellent eye manages to convey depth and character through minimalism and a nice handling of black & white imagery. This is a great study in how to achieve beautiful and engaging portraits – no matter who it is in front of your lens. ★★★★★

Do you have something you’d like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year’s digital subscription to AP, worth £79.99



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Foxes have adapted incredibly well to living in the city



Fox hunt

Whether you're in the city or the countryside, **Luke Massey** explains that foxes make fantastic subjects to photograph and are often approachable

Foxes are a true Marmite animal – you either love them or hate them. For me, foxes are incredible. There aren't many species in the world that have adapted so well to the invasion of humans into their habitats. Foxes have embraced us by moving into our cities to raid our

dustbins and pick up discarded food scraps. Every so often a tabloid runs a story about a fox the size of a bear attempting to feast on a baby, but during my many encounters with foxes, both on our city streets and in more rural surroundings, I can't say I've felt that I've been in any danger. The



Foxes can make great photographic subjects

ALL PICTURES © LUKE MASSEY

KIT LIST



◀ Wideangle lens

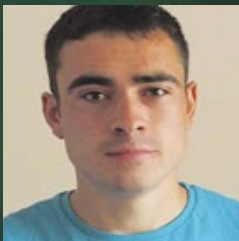
Using a wideangle lens will be a little trickier with rural foxes, but you could still try with an infrared set-up. You can often get quite close to urban foxes, and with a bit of bait and a remote you should get some nice photographs.



◀ Telephoto lens

You will need a telephoto lens, and anything from 300-600mm should be ample. This will be a huge help when shooting rural foxes. For urban foxes this might be too much, so don't forget to pack a wide and smaller zoom. A 70-200mm will be perfect.





Luke Massey

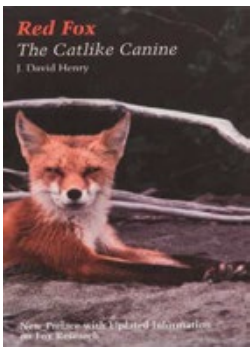
Luke Massey is a 23-year-old wildlife photographer and cameraman, who has been taking pictures since he was 12. His passion for nature and conservation has led him all over the world, but he always returns to the incredible wildlife of the UK. See more at **www.lmasseyimages.com** or at Luke Massey Images on Facebook.



If you're lucky enough to find a den, you may see some cubs

◀ Hide

I'm not just talking about a glorified green tent, which will help a lot with rural foxes. If urban foxes are a bit wary of you, then use the most-owned hide on earth and something the foxes will be used to – yes, your car.



◀ Reference book

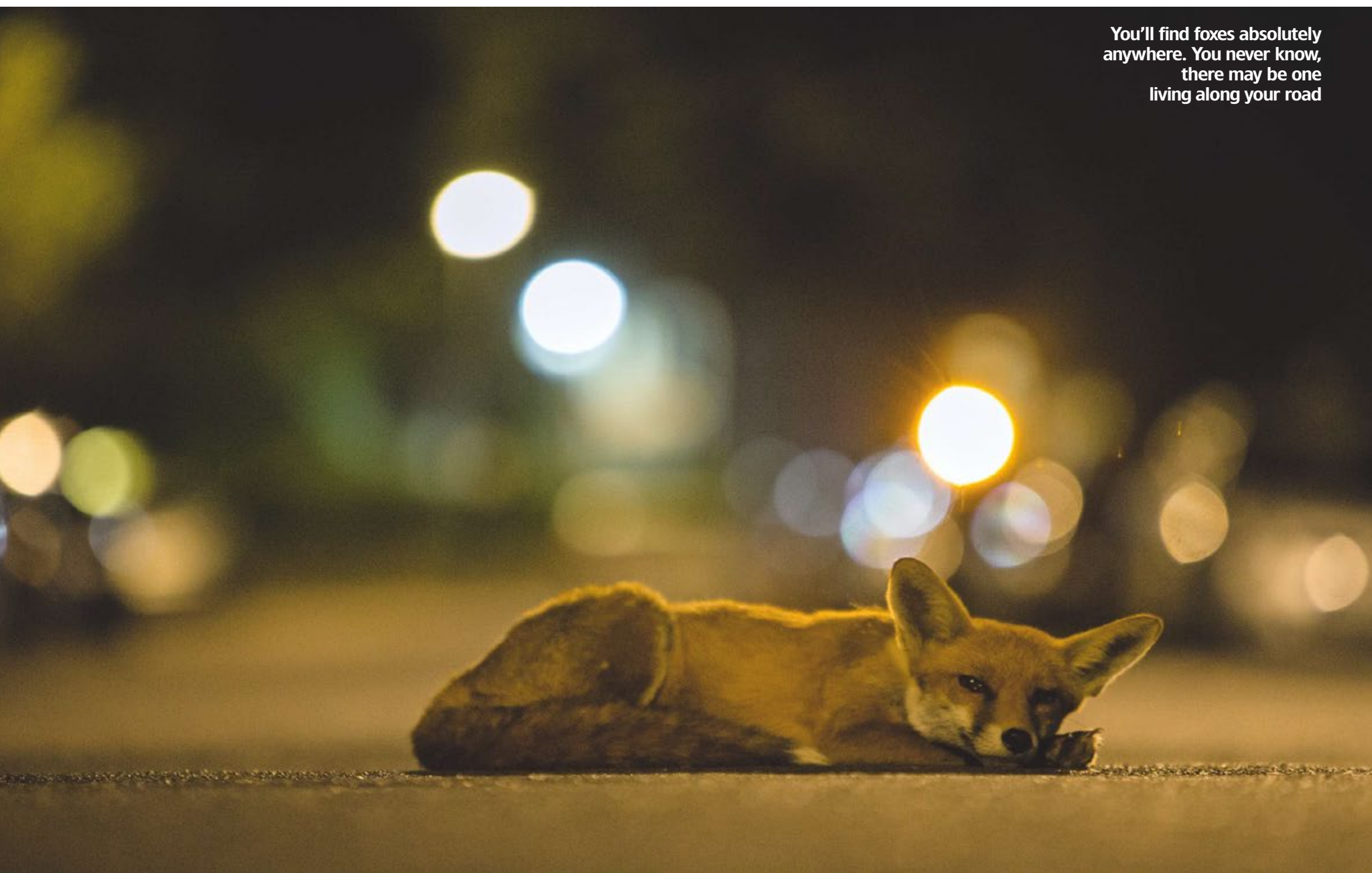
The internet is a wonderful thing, but so are bookshops. There has been a huge amount of study of both rural and urban foxes, so pick up a book and have a good read. You will find out loads about these fantastic creatures.



◀ Dog treats

Some people disagree with giving food to foxes, which is fine. I use dog treats, but make sure they're not visible in your shots and don't let the foxes gorge on them. Use the treats to gain their interest and then stop feeding them.

You'll find foxes absolutely anywhere. You never know, there may be one living along your road



➤ best thing about foxes is that they make great photographic subjects. Many people go on about how boring British wildlife is, but it's not. We have a fantastic array of species and foxes are right at the top of the 'must-photograph' list. For personality and looks, and all-round photo opportunities, foxes are, in my opinion, one of the best animals in the world to photograph.

The bonus with foxes is that you'll find them pretty much everywhere. Whether you're in the countryside or in the heart of the city, with a bit of searching you'll probably come across them. With the emergence of cubs over the next few months, foxes will be a lot more noticeable and the cubs are incredibly photogenic.

In the urban jungle

Let's start in the city. Foxes can den absolutely anywhere. I've seen them nestled in dense shrubbery without even digging a hole, and squeezed underneath a shed or some decking. Foxes in the city will be used to seeing and smelling people, so you can get away with a lot more than you can with their rural cousins.

If you're struggling to find a fox, try to think like one. One of the first places I try is near train stations, where

Go wide

There has been a recent surge in DSLR camera trapping and the market has changed. Complicated and expensive infrared-beam kits have now been joined by a range of much simpler and affordable versions. For example, the Camtraptions kit is lightweight and very simple. This, combined with a wideangle on a DSLR, can get great results in rural and urban surroundings. You can also get good wideangle shots using a remote (or a very tame fox). With a few well-placed treats (on top of the lens hood is ideal) and a remote, a fox will come very close. Don't blast away – a few clicks is enough.





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© Damien Lovegrove

WIN a place on our free one day seminar and workshop with three of the UK's leading photographers, and challenge your photography with a mirrorless way of working.
15th July 2015 at the Blue Fin Building, London

Amateur Photographer has joined forces with Fujifilm to offer a select group of readers a fantastic opportunity to meet and learn from three top photographers in the surroundings of AP's London HQ. Portrait photographer Damien Lovegrove, landscape photographer Paul Sanders and street photographer Matt Hart will all be sharing their expertise in a special day packed with talks, studio sessions and practical workshops.

Although working in very different fields, our experts all have one thing in common: they've all made the switch from DSLRs to Fujifilm's X system, and as well as picking up valuable tips that you can apply to your own photography you'll also learn the benefits of mirrorless shooting, and the huge advantages that the X system offers. Fujifilm will be providing cameras and lenses for you to use during the day (you can of course bring your own too) and there will be exclusive offers on Fujifilm's latest kit, so if you're thinking of switching systems this represents an unmissable opportunity to bag a bargain.

The day will start with an introduction to our experts in our state of the art theatre, after which you'll have the opportunity to attend a portrait demonstration with Damien and a professional model, a practical landscape photography workshop on the roof terrace and the Millennium Bridge, and a street photography session around the fascinating Borough Market area.

AP will provide lunch and refreshments throughout the day, and everyone will also leave with a goody bag. To find out more, and to win a chance to attend this very special experience follow the website link below. See you in July!



DAMIEN LOVEGROVE **Portrait**

Master of creative lighting, he has forged a successful career as a high end wedding and portrait photographer.



MATT HART **Street**

Has the skills to observe and be virtually invisible, letting the world carry on around him without affecting the scene, in order to achieve his candid street style.



PAUL SANDERS **Landscape**

His style reflects the spiritual feelings he has when on location, and the search for tranquillity.

To win your place on this fantastic event visit:

Amateurphotographer.co.uk/xphotographer closing date: 1st July

➤ there's a plentiful supply of food and a good amount of cover. Embankments provide perfect homes for foxes, and with the constant flow of people there's always a few food scraps around.

If you have no luck at the station, talk to people. Security guards and cleaners are mines of information, as they are often around when foxes come out. Some even have their own personal foxes that they're happy for someone else to enjoy. Urban foxes are an easy target and more often than not are tolerant of humans.

Out in the sticks

Rural foxes are a whole different ball game. Historically, they've been persecuted so they dislike people. You might glimpse one running across a country lane at night or bounding across a distant field, but that is all you're going to see – foxes running away from you.

Once a vixen has denned she becomes even more secretive. Her aim is to raise her cubs safely and keep them well hidden, so for the first few weeks she'll be hard to find. Once her cubs are a little older she hasn't got much control and that'll help you. Cubs are noisy; they like playing and when mum is not around they'll happily frolic around near the den.

This is what you want to photograph and is the occasion when you're most likely to find them, but you need to be careful as foxes are easily spooked. Unlike in urban areas where foxes are more tolerant of humans, if you get too close to a rural den and the vixen sees or smells you she'll most likely move the cubs and you'll be back to square one. It's best to keep a reasonable distance and don't be too intrusive.

AP

Urban foxes are more tolerant of human contact than those in the country



Fox cubs can be hard to find, as the vixen will keep them well hidden

LUKE'S TOP TIPS



In the hide

A canvas hide or a car will work well, although you may look a little strange setting up a canvas hide on a street! To position your hide correctly, work out where the light will fall and be aware of smell. Don't get too close and make sure you place yourself with the wind blowing towards you, away from the den site.



Behaviour

Foxes make a whole range of calls. Listening for and recognising them, such as a vixen calling to her cubs, can help you locate the dens. Other calls can also alert you to the fact that you are too close. When a vixen lets out an alarm bark, that is a cue that your time with the cubs is about to come to a swift end.

Why it works

Portraits of animals look excellent and portraits of animals in their natural habitat are even better. I'd been trying to get this shot for a while, but several factors kept ruining it. Sometimes I'd get ghosting, at other times the fox would be blinking, have its leg at a funny angle or a dog treat would be in shot.

At first I tried to get the shot remotely, but the fox was incredibly wary of the camera on its own. Yet when I lay down with the camera and pressed the shutter the animal was a lot more tolerant.

I don't want animals becoming completely tolerant, simply due to the wrong type of person taking advantage. Luckily, these foxes seemed to know who I was. They wouldn't approach other people and at the slightest fast movement they would jump back into the flowerbeds to safety.

Gaining a creature's trust is a privilege. Not only does it allow you to get great images, but it also lets you observe their natural behaviour. With animals so wary of humans, it's nice to know they don't think we're all bad.



Try shooting with flash under mixed lighting



The double exposure didn't quite work here

One that didn't work

The bonus of using flash is that it can completely freeze a subject, no matter how slow your shutter speed – so long as there is no other light source. When shooting urban foxes there are going to be a number of other light sources, from street lights and security lamps to car headlights.

Sometimes you get it just right (see above), when the fox doesn't move and the lights don't affect it too much. A minute later the fox had moved (see left), and the combination of flash and street lights created a double exposure that resulted in ghosting. Sometimes you'll get a cool effect, but on this occasion it ruined the shot.



Time of day

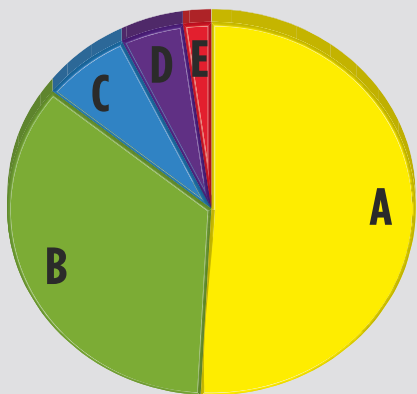
Early morning and evening are your prime times for fox cub photography, when they are most active. However, they can be out playing all day depending on the conditions. If you're incredibly lucky you might even get the vixen suckling her cubs – this is the golden snitch of fox cub photography.

Signs

Foxes aren't very clean, they smell and they leave a mess. They can den anywhere and in some surprisingly small holes. Take your binoculars and study them. If you spot fur, lots of flies and bits of dead animal, you'll probably have found a den. Don't get too close, though, as you're unlikely to see cubs if you do.

Light issues

Foxes can hang out in gloomy areas and they're mainly nocturnal. This isn't ideal for photography, but there are solutions. In urban spaces street lights are a blessing, so with a relatively high ISO and suitable shutter speed (1/80–1/200sec) you can get good shots. Flash is also an option, depending on your distance.



In AP 6 June, we asked...

Would you ever use a selfie stick?

You answered

A No, I would never take a selfie/ I have no need for one	51%
B No, they look stupid	35%
C Yes, but not for taking a selfie	7%
D Yes, but I don't currently own one	5%
E Yes, and I have found it useful	2%

What you said

'Selfie sticks, like the selfie, are a passing fad and will fade into the obscurity they deserve. It's objectionable that they are tolerated in public when a tripod isn't'

'The most obvious use? Beat the user with it'

'If they bring a bit of joy or help people enjoy photography, why not? That they "look silly" is the most ludicrous reason for not wanting to use one'

'I use a long extending window-cleaning pole with my GoPro to get stills and video from a different viewpoint. It's also good for underwater pictures'

'I have two, one of which has built-in Bluetooth rather than a separate remote. They're very useful at getting angles you'd otherwise struggle to get'

Join the debate on the AP forum

This week we ask

Would you be interested in a camera with a 50+-million-pixel sensor?

Vote online www.amateurphotographer.co.uk

Guess the camera



Every other week we post a photograph of a camera on our Facebook page and all you have to do is guess the make and model. To guess the make and model of this camera (above), head over to **www.facebook.com/Amateurphotographer.magazine**. Forum members can also enter via the forum.



The 6 June issue's cover is from 6 September 1997. The winner is Robin Macey, whose correct guess was the first drawn at random.

Inbox

Email amateurphotographer@timeinc.com and include your full postal address

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LETTER OF THE WEEK

Local love

It may be true that many photographers head for the honey-pot locations, unaware of what may be found nearer to home (*Weekend Project: Keep it local*, AP 23 May). As a photographer I've travelled widely throughout Kent, Surrey, Essex and London, but now I'm a full-time carer I can't get out for more than a couple of hours. I've never neglected my local patch on the North Downs, though. I live on what was originally my great-grandfather's smallholding and I've roamed this landscape for most of my 63 years.

Ten years ago I visited an exhibition held by a local photographer – now a good friend. Whereas we'd both worked the same ground, his landscapes were of drifts of poppies and fields of oilseed rape, while I used drifts of orchids, oxeye daisies or yellow rattle as foreground interest. He was unaware of SSSI sites nearby; they're off the beaten track and not managed by a Wildlife Trust or marked on the OS map, but buzzards, skylarks, hares and roe deer roam within the wider

landscape. In 2014, along with scanned archive material, I was proud to supply images of fauna and flora to the local 'Biggin Hill: Past and Present' exhibition held to commemorate the 80th anniversary of The Biggin Hill and District Residents' Association.

Alan Baker, Kent

You also roam around my neck of the woods, Alan, or maybe that should be the other way around. I've shot a few images in the Biggin Hill Valley, and areas around Westerham, Ide Hill, Sevenoaks Nature Reserve and Knole Park are also regular favourites of mine. There's nothing wrong with heading out to the more iconic locations, but when you find a spot all of your own, and the light is just right, it's a lot more satisfying than standing in the tripod markings of others. Perhaps this weekend we should set ourselves the challenge of taking images no more than two miles from our homes – Richard Sibley, deputy editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 48MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

High appraisal

Wow! I've just bought a copy of AP and what loving words and an appraisal for my image (*Appraisal*, AP 13 June).

Damien was right: my original image was too contrasty. What an honour to be picture of the week, too! Thank you, indeed.

Aaron Bennett, via email

Congratulations, Aaron! I'm glad you enjoyed Damien's feedback – Richard Sibley, deputy editor

Light touch

I continue to be troubled by your *Wild light* feature (AP 28 March). Not only did it highlight the work of highly regarded photographers, but it also implicitly encouraged

others to use flash for wildlife. Like many others, I value the enormous benefits that flash brings to photography, but regard it as quite unacceptable with wildlife.

While I accept that birds and animals have to cope with unexpected bright light from things such as lightning, it seems quite wrong to distress them in order to take a photograph. In addition, any temporary blindness caused by flash could expose a bird or animal to predation. We can't watch a news programme these days without being warned, 'This report contains flash photography'. We are aware of the harm it can cause, but have the choice to expose ourselves to such flashes. Wildlife does not. As a

race we are responsible for so much harm to the habitat of wildlife; we shouldn't be adding to it – just for photos.

Given that many top wildlife photographers have explicitly ruled out using flash because of animal welfare, I am sorry that AP didn't even discuss the ethics of using flash. Yes, it may make some images difficult or even impossible, but there are lines we shouldn't cross. This is one of them.

Michael Futers, Derby

It is a very interesting and important point, and perhaps one that we should revisit. As I don't know enough about specific animals it would be wrong for me to comment any further, but we'd be

interested to hear from other wildlife photographers about their opinions on the matter – **Richard Sibley**, deputy editor

Vanity model?

AP and Leica are taking the **** with the Leica M Monochrom (Typ 246) review (AP 6 June). Why any sane person would wish to buy a black & white-only camera in 2015 beggars belief! Such is the lure of this over-priced brand (great optics) that they can only come up with a plainly stupid camera and produce it.

I suspect Leica will only sell a handful of these cameras, which will be bought by those with more money than sense. I note they have omitted their small, but distinctive, red roundel as they don't wish to embarrass prospective owners. You may wish to report back in six months' time as to how many of these 'vanity' models Leica have actually sold.

Terry McDonald-Dorman, Co Durham

While this camera is clearly not for you, we do have readers who have the original Leica M Monochrom and are delighted with it. Add to that the fact that there's also considerable academic interest regarding

such a camera, and we believe we're completely justified in our coverage.

Leica, I'm sure, is fully aware of just how many of these cameras it will sell and, yes, it will most likely be in relatively small numbers. In many respects this is why it's priced accordingly, but the fact that this is the second Leica Monochrom camera confirms there is a market for these models.

As for it being a black & white-only camera, there are people who shoot only in black & white. We know, as they have told us as much – just as some people only ever shot on black & white film. While you can

obviously convert a colour image to black & white afterwards, the point of this model is that its digital sensors only ever see in black & white – they see tones. By removing the colour filters you're getting the true black & white image the camera records. For purists this is fantastic. For Leica collectors and aficionados it is also an interesting camera.

Is Leica taking the ****? No, it is a business interested in making money and the cameras are only worth what people are prepared to pay. So long as there's demand for it, Leica will make it – **Richard Sibley**, deputy editor



Contact

Amateur Photographer, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU
Telephone 0203 148 4138 **Fax** 0203 148 8128
Email amateurphotographer@timeinc.com
Picture returns: Telephone 0203 148 4121
Email appicturedesk@timeinc.com

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Advertising

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Marketing

Marketing Manager	Samantha Blakey	0203 148 4321
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Publishing team

Chief Executive Officer	Marcus Rich
Managing Director	Paul Williams
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Group Magazines Editor	Garry Coward-Williams

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Time Inc.



In next week's issue On sale Tuesday 30 June



Winning landscapes

We speak to previous winners of Landscape Photographer of the Year for their advice on entering and winning the competition

Panasonic Lumix DMC-G7

We investigate a Micro Four Thirds camera that can shoot 4K video and stills

Sony Cyber-shot DSC-HX90

It looks like an RX100, but is that enough to make the latest Sony travel zoom compact the best we've tested?

FREE 24-PAGE GUIDE TO ADOBE LIGHTROOM
 Expert tips and new features explained

The minimal and the magical

Ethereal, mystical and enchanting, **Lee Acaster's** minimalist photography bucks the conventions of contemporary landscape photography. He talks to **Natalie Denton**

Every once in a while an image crops up that leaves you asking yourself, 'How did they do that?' That's exactly what happened when we saw Lee Acaster's awe-inspiring images during our call for entries in Round 1 of this year's Amateur Photographer of the Year competition (APOY).

'For me, light is the key,' reveals 43-year-old Lee, who is a graphic designer living in East Anglia. 'Rather than looking just for composition, I look for light. It can just be a patch of light on a field or a pool of light in woodland, then I head towards it and see if there's anything there I can build a picture out of. I try to put a bit of drama into my images, but more than anything I like to keep it simple. I empty the composition as much as possible and just keep two or three key elements that lead you into it.'

Lee has had very little formal instruction, and is mainly a self-taught photographer. Born and raised in Goole, in the East Riding

of Yorkshire, he studied art and design in York, and after graduating moved to London in search of work. Having had his fill of a fast-paced life in the capital, Lee moved to the peaceful plains of Norfolk, where he started a family and today runs his own graphic design company, Jelly Creative (www.jellycreative.com). But if it hadn't been for a landscape photography workshop course that his wife bought him as a birthday present, Lee's photographic talent may never have come to light.

'It all kind of clicked together on that course,' says Lee, who had previously only toyed with digital photography infrequently. 'I mainly learned about filters and how to get the exposure right, but it made a massive difference. More than anything, I was bitten by the bug and quickly became fanatical about it. I started following photographers on Flickr and Twitter, and read a lot of magazines. I got hooked on Wex Photographic's weekly #WexMondays competition (@wextweets), which inspired me to go

out shooting two or three times a week, and I ended up winning its Photographer of the Year award.'

The great outdoors

Equipped with enhanced theoretical and practical skills, Lee chose to incorporate his new-found passion with his love of the great outdoors, collecting frame after frame of eerie woodlands, ethereal landscapes and enchanting seascapes. Today, his style not only goes against current landscape trends with its minimalist twist, but his penchant for subtle tones rather than highly saturated ones has also raised a few eyebrows.

'When I first started, like many people I pushed the Saturation and Clarity sliders up to go for that real "wow effect", because putting images like that online always seemed to get a good reaction,' he says. 'Then, last year, I started toning it down and found that I preferred that effect. I started putting my own spin on things, using spilt toning or playing with the

MY FAVOURITE SHOT

'MY FAVOURITE image is of a place called Shingle Street on the Suffolk coast,' says Lee. 'It's probably my favourite location and I often go there. It's a single row of cottages, set in front of a natural harbour, and the rest is just shingle banks and sea, so it feels very remote. It's very minimalist and suits my style. This particular image is mono and was shot at sunrise.'



Right: As there are very few hills in East Anglia, Lee tries to find a focal point that he can hang the image on and then injects a bit of mood. 'I like very simple landscapes, and I get as little in there as I can to try add to the impact,' he says



➤ colour balance in Lightroom to add a little mood, rather than offering an actual representation of what the colours were. Now I play with the highlights and shadows, and I do a bit of dodging and burning, using gradients and radial filters, to bring the eye into the middle of the image.'

As well as minimalism, Lee's name is becoming synonymous with sunrise photography, but it's not a particular penchant that has governed this decision – it's his ultra-busy lifestyle with a young family to support and a business to run. As such, the early hours of the morning are the only free time this

dedicated photographer gets to himself. 'I normally plan where I'm going the night before, and check the weather and the tide times if I'm going to the coast,' he says. 'I have a quick look on Flickr at locations to see if there's anywhere that looks promising, but as I'm quite familiar with most places in East Anglia now I may just do the opposite – drive around and decide where to go depending on where the sky's looking good in the morning.'

With much of East Anglia flat, Lee says he's had to improvise when it comes to building captivating compositions. 'I don't often go for the usual "foreground, middle

Lee doesn't like to previsualise what he's going to shoot, but he thinks it's good to have a feel of a location before you go. 'I pick a location and set off, but that can change depending on the weather when I get up,' he says

ground, background" composition because the landscape is so flat around here,' he explains. 'I prefer having an empty foreground and for the action to be along the horizon, which gives my images a minimal feel and slightly unsettling quality. I'll take a few shots, then move around and try somewhere else nearby. When I'm happy with the best composition, I'll stay in that position for when the sun rises and see what the light does from there.'

Camera and lens

Armed with a standard Canon EOS 5D Mark II and an infrared model, Lee makes use of both bodies before



Above: 'Because I'm often shooting before sunrise when the colours are subtle, there's a lot of blue, so I try add to that,' says Lee. He uses a lot of gradient filters in Lightroom, so many of his images are quite dark along the bottom and around the edges, almost like a vignette

and after the sun has risen. 'I usually start with the colour body, then when the light gets a bit harsher and the sun's got higher, I switch over to the infrared body because the light's not as interesting for colour images,' he says.

Although an 18mm Zeiss Distagon T is his usual lens of choice, Lee also uses a Canon 70-200mm f/2.8 and, more recently, a Canon 45mm tilt-and-shift lens. 'I love the shift feature as it enables me to do a wider shot with a very shallow depth of field, which is great for woodland work as it helps to separate the trees,' he adds.

However, most of Lee's current portfolio was shot using his 18mm lens and his tried-and-tested technique. 'I always use manual focus and live view because it gives me more control, and I generally shoot around f/5.6 or f/11 because it adds more depth if the background and foreground are a little blurry, especially if the action is in the middle,' he explains. 'Quite often, because of the light, I'll use a fairly long exposure of anything between one and two seconds. I pretty much always have a Lee grad on the sky because of the flat horizons we have here, and I nearly always have a polariser

Lee says he has tried doing 'busy' pictures in the past, but he doesn't get the same satisfaction as he does with 'clean' ones. 'I just want something that will lead you into the focal point and then to the rest of the picture,' he explains

on to cut out reflections and saturate colours a bit.'

One of the most compelling and perhaps distinctive aspects of Lee's work is the overwhelming sense of serenity that his images exude. He suggests that this instilled calm is the result of patience. 'I'm quite slow when it comes to taking an image,' he says. 'I never just click away. It tends to take me about five minutes to take one image. I'm very much a tripod user, having a Giottos Silk Road, and I have the ISO down at 100. I'll have a good look through the live view and fire the shutter with a remote





Left: 'I always try to improve my work,' says Lee, 'and I think not having satisfaction with what you've done is quite good for spurring you on'

Below: Lee's image of a greylag goose that won the 2014 British Wildlife Photography Awards

➤ control, then look at the image, check the borders and make sure I'm happy with the composition. So I do tend to work quite slowly in that sense.'

It seems we're not alone in recognising Lee's amazing flair for photography, as he's already scooped numerous photography awards, including the 2014 British Wildlife Photography Award, incredibly with the only wildlife photograph in his collection (right).

'I had never taken a wildlife shot before,' he says. 'I found out about the competition doing a Google search. I took one shot and put it in two days before the deadline, and won. My advice to amateurs like me is to enter competitions – you never know and you have nothing to lose. When deciding which image to enter, try look at the pictures you have through someone else's eyes, ignore your personal feelings and ask yourself how an image would look to someone who hasn't seen it before.'

While winning accolade after accolade is promoting Lee's name in



photography circles, he insists that he has no plans to quit his day job. 'If I were shooting professionally, I'd be doing it to meet a brief or to make money,' he says. 'I don't think I'd get the same pleasure out of it. It's very much a hobby for me. I've got a busy job, a young family and my spare time is very precious. Although I'd love to spend all day taking photographs, I'm not sure I'd like to spend all day taking them for other purposes.'



Lee Acaster

'Most of my images take their inspiration from the low-lying beauty of the East Anglian landscape,' says Lee. 'I strive to add my own interpretation and a little drama.'

British Wildlife Photography Awards 2014:

Overall Winner.

Wex Photographer of the Year 2014:

Overall Winner.

Landscape Photographer of the Year 2014:

Commended.

Outdoor Photographer of the Year 2014:

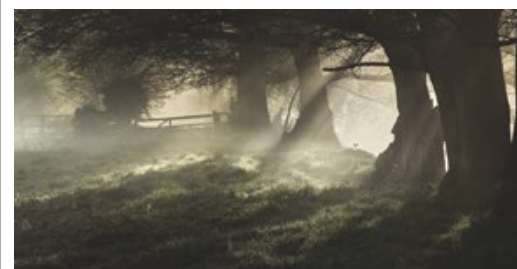
Commended.

To see more, visit leeacaster.com and [facebook.com/landscapeandlight](https://www.facebook.com/landscapeandlight)

LEE'S TOP TIPS

Where to go

'Use Flickr and Google Maps to get a feel of where you want to head out, but don't find specific compositions because you'll just go to that place and copy that style,' says Lee.



At the location

Work out where the sun is going to rise and then visualise where the light is going to hit. 'Often I try to get it side on, so I get all the shadows,' Lee says.

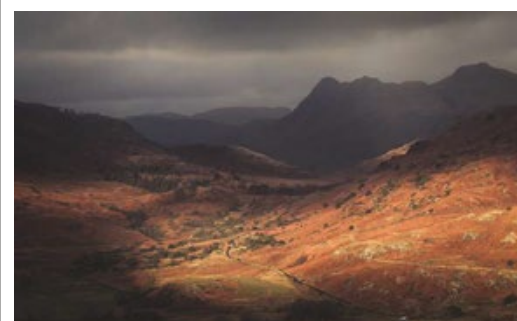


Settings

Don't worry too much about sharpness right through the image because the human eye doesn't see the background and foreground in perfect focus. Lee uses between f/5.6 and f/11.

Execution

Always use a tripod and a remote. If you're shooting when the light isn't good or using a long exposure, anchor your tripod to keep it as still as possible.



Light

Nearly all Lee's images are shot in the hour before and after sunrise, because the light is so subtle then. He tries to look for interesting areas of light and heads towards them.

Composition

Lee builds the composition around a good anchor point that will hold interest. He looks for slightly unusual compositions, and something dramatic.



This is the image Lee entered in the first round of APOY 2015. It's a mono shot of trees in Thetford Forest, on the Norfolk/Suffolk border, at night. 'I took this at about 4am when it was quite misty,' says Lee. 'I was really pleased with the image because it's got an almost ethereal eeriness to it. It's quite poignant that the live trees are looking over the dead trees, but maybe that's getting a bit deep'



© YERVANT

NEW: THE PROFOTO OFF-CAMERA FLASH SYSTEM



“I hadn’t enjoyed using flash for many years. The ones I tried were either too bulky or too restraining. The Profoto Off-Camera Flash System has changed that. Now, I can move around freely, follow the inspiration and control the light in whatever situation I may find myself. For me, it feels like the beginning of something new.”

- Australian wedding photographer Yervant



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LOCATION GUIDE

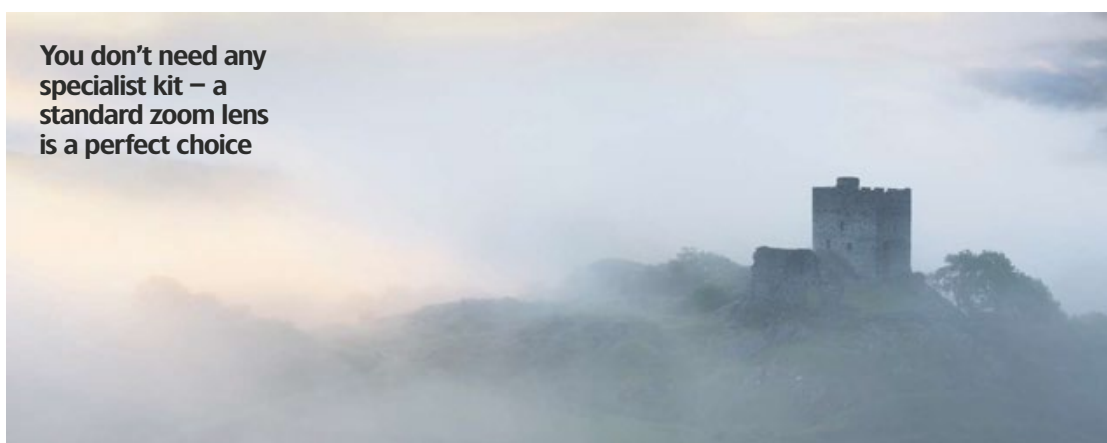
Dolwyddelan Castle

This dramatic North Wales location offers spectacular photo opportunities, as **Jeremy Walker** reveals

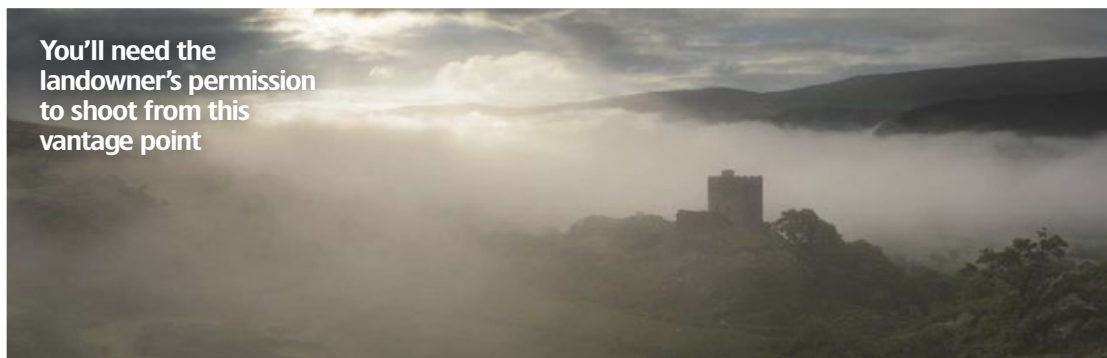


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You don't need any specialist kit – a standard zoom lens is a perfect choice



You'll need the landowner's permission to shoot from this vantage point



ALL PICTURES © JEREMY WALKER

An early start means you could catch some atmospheric mist cloaking the valley

THE SMALL village of Dolwyddelan in the Snowdonia National Park lies a few miles to the west of Betws-y-Coed on the A470, about 10-15 minutes away by car. The village, surrounded by hills covered in woodland and old slate-quarry workings, is not particularly photogenic, but nearby lies a gem of a location – Dolwyddelan Castle.

The castle is not a huge, multi-turreted, military edifice, the likes of which are seen at Conwy and Caernarfon, but is a small tower with a few ruined walls perched spectacularly on a hill overlooking the valley. Built by Llywelyn the Great for its strategic command of the valley and the traffic that passed along its trading routes, the castle and its views are a great location to explore, but more importantly, they make a fabulous photo location.

There is an entrance fee payable at the farmhouse on the path up to the castle. Something also to bear in mind is that the path to the castle from the road is not a public footpath and the farmland around the castle is private. However, there are a couple of public paths with rights of way running near the castle walls from where excellent views can be had. There is also free parking just off the A470 some 150 metres west of the castle. The view from the car park is not bad if you have limited mobility and do not wish to walk too far.



Jeremy Walker

Jeremy Walker is an award-winning photographer specialising in high-quality landscape and location images around the world for advertising, design and corporate clients.

www.jeremywalker.co.uk

KIT LIST



Wellies

If you are shooting in the early morning, wellies will be a better bet than walking boots because of the wet grass. As this is Wales, waterproofs should be carried at all times.



Standard zoom

Dolwyddelan is a landscape location needing no specialist kit, so a 24-70mm lens (pretty much my 'go-to' lens) is all you will need.



Midge repellent

If you shoot in the spring or summer midge repellent is a must, and although Welsh midges don't have the reputation of their Scottish cousins, they are still annoying when you're trying to concentrate on your image.

Shooting advice

Dolwyddelan Castle is a great location at any time of the year. In winter, surrounded by snow-capped hills, there is a bleak and brooding feel to the landscape. In spring and summer, with early morning mists, a more ethereal and mystical mood can be had. The views from below the castle near the road can be striking and easily obtained, but my favourite views are from behind and slightly above the castle, looking down into a mist-filled valley at sunrise in late spring. If you are going to attempt the high view at sunrise, you will need the landowner's permission at the farmhouse. I've never had a problem with this – the people there are very friendly and the farm is a B&B, which is useful.

The views of the castle are mostly wideangle-to-standard-lens images, or panoramas. Potentially, you can leave out longer lenses and make your camera bag lighter by carrying a 24-70mm or similar lens. However, a tripod and a set of graduated filters are essential.

Food and lodging

The farm below the castle is a traditional working Welsh sheep farm and the owners run the farmhouse as a B&B, with rooms at very reasonable prices and an excellent breakfast. A bonus that's sure to bring you back again, is the great pot of tea available in the late afternoon.

Dolwyddelan has few B&Bs, but the village pub does good bar food. Betws-y-Coed has several hotels, B&Bs and cafés, and is only a short drive away, although I can recommend the five-star Tan-y-Foel Country Guest House B&B just outside Betws-y-Coed.

**Dolwyddelan
Castle provides
atmospheric and
brooding views**

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Out in the open

Have you ever wanted to ditch the day job and head off around the world? Sony Ambassador **Andrew Scriven** did just that, as he explains to **Oliver Atwell**

How many of us have spent hours sitting at our desks, gazing out the window and wondering what it would be like to throw off the shackles of our lives? It's a beautiful thought, and not uncommon among those working in mundane jobs; individuals who know in their hearts this really is not what they want to do with their precious time on earth. But how does such a revolutionary lifestyle change happen? What drastic measures must be taken to vacate your desk and wander off into new and exciting territories? London-born Andrew Scriven says it's simple: just get up and leave.

Andrew's passion for travel began at the age of 16, when he and some friends cycled from the Swiss Alps to London. His passion for photography is lifelong, but it was while living in Vancouver, Canada, that he saw the real possibilities of photography's union with the wild landscape. From then on he became truly hooked on photography and all it could offer.

However, it was only in 2010 that Andrew decided to down his office tools (as much as he loved

photography, he still had bills to pay and a family to support) and take off around the world to dedicate himself to his passion for travel and photography. What followed was a 12-month adventure that saw him setting sail on board a three-mast tea clipper to Antarctica. He trekked the Himalayas, cycled the west coast of the USA, toured through South America, visited the Middle East and traversed the Serengeti in Africa. That, by the way, is just a *handful* of the places he visited. You name it, Andrew's been there and shot it.

'There are certain areas where I feel most comfortable,' he says. 'I like big, open, undeveloped places, like the Arctic. I like Svalbard [in the Arctic Ocean]. I was particularly in love with the African plains, and the Serengeti was wonderful. I also like being on mountains, such as the Himalayas – basically, anything with a sense of wilderness.'

'I recognised after a while I was enjoying being out in these spaces because I felt very calm, relaxed and centred. It was a form of meditation, although at the time I didn't know what meditation was. On reflection, I look back and



This image, called 'Storm in Antarctica', was taken during Andrew's trip to Antarctica on board a three-mast tea clipper



Just one of the stunning sights Andrew found on his journey across the Antarctic Ocean

realise that's exactly why I liked being there. That was what made me really consider ways of bringing that feeling back to my everyday life in London.'

This approach to the world is crucial to understanding not just Andrew's images, but also his approach to life in general. As he says, the world is so full of distractions, it's become crucial to find ways to feel more centred in it.

'London in particular is full of stuff and noise,' he says. 'When I realised that, I started meditating. Rather than just meditating in my home, I'd actually visit busy spaces and take the meditative approach there. It helped me feel very connected to those areas.'

'For example, I wanted to take some pictures in Brixton in London. I achieved that very simply by putting on headphones, listening to music and feeling calm. Brixton can be quite vibrant, but also very chaotic, so I was conscious of not wanting to

ALL PICTURES © ANDREW SCRIVEN



upset anyone. I was using the Sony Alpha 7R, which was great because I could shoot at hip level and use a silent shutter. I was completely at peace with myself and didn't believe I was going to run into any problems. If you're feeling anxious or angry you'll attract anxiety and aggression. If you're feeling stressed, you'll attract stress. But if you feel peaceful...

Making a success of it

In 2011, Andrew began to receive recognition for his work. He was a finalist in the National Geographic International Photography Contest with his extraordinary photograph of a humpback whale taken during his time sailing through the Antarctic Ocean (above). He was also voted into the Top 10 of the 2010 National Geographic World in Focus People's

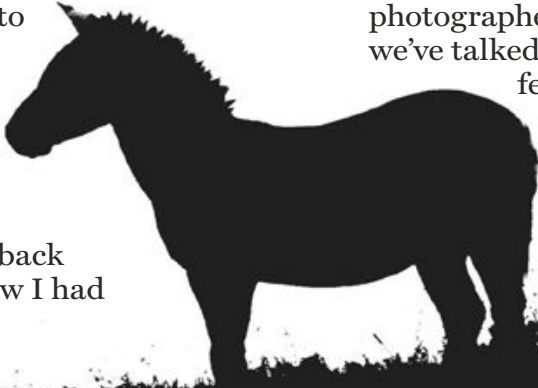
Andrew's image of a humpback whale was a finalist in the National Geographic International Photography Contest

Choice Award and then in 2011 he was a finalist in the Sony World Photography Awards (and consequently had one of his images displayed at London's Somerset House). Andrew has since become a Sony Ambassador, and gives talks and connects with people he may not otherwise have had the opportunity to meet.

'In the end, I realised what it all came down to for me was confidence,' he says. 'As soon as I achieved the shot of the humpback whale, I knew I had

something; it was something special. If I didn't have that shot, I probably wouldn't have entered the *National Geographic* competition. Before that, I had it in my mind that I'd either like to be a photographer or run a cycle tour company. But then I won, and was able to make a living selling my images in London's Covent Garden and online.'

Competitions are funny things for photographers. In recent months, we've talked to photographers who feel that competitions can turn photography into a competitive sport, while some simply see



A silhouette of a zebra in the wilderness of Arusha, Tanzania

'There are certain areas where I feel most comfortable. I was particularly in love with the African plains, and the Serengeti was wonderful'



An egret wades in a lake



Andrew uses long exposures in order to create abstract impressions of energy and light

‘Competitions are great in that they make you think about your images critically. Plus, you gain confidence if you’re recognised’



them as PR stunts for corporations. However, Andrew feels that competitions do have real value for a photographer.

‘I don’t enter a lot, but I’ve entered ten and been recognised in eight,’ says Andrew. ‘That’s quite high. I don’t enter loads, but perhaps I should because I’ve had so much success in them. In one I won a trip to Tanzania. Competitions are great in that they make you think about your images critically. Plus, you gain confidence if you’re recognised. You’ll get exposure and that’s how I got to work with Sony.’

‘On top of that, selling my images in Covent Garden is great because I get to talk to people and I can put up whatever photos I want. It’s like my own little competition. At the end of last year two men actually started crying when they looked at some of my images. That’s rare, but it’s nice to see people having an

emotional reaction to something you’ve created.’

This reaction isn’t necessarily unusual. We’ve received letters from readers discussing the emotional impact photography has had on their lives, particularly when it comes to dealing with mental health issues like depression and social anxiety. Andrew himself has met people who’ve been able to turn their lives around through their passion for photography.

‘I was asked to talk at a Sony event,’ he says. ‘A lot of people came up to me afterwards and said some nice things. One guy was a war veteran. We sat down for 20 minutes and he began telling me about the things he’d experienced during the war and how it had affected him emotionally. He appreciated how photography had helped him with his

rehabilitation. It was helping him in the same way I feel photography can help you feel centred and calm. When he was off photographing birds it was so important because it emptied his mind. Creativity is very therapeutic.’

AP

Andrew Scriven



Andrew Scriven is an award-winning travel photographer. He has received recognition in awards such as The Sony

World Photography Awards, the National Geographic World in Focus People’s Choice Award and the National Geographic International Photography Contest. He was recently made an ambassador for Sony. To see more, visit www.andrewscriven.co.uk

Ostriches gather on the Serengeti beneath a bruised and ominous sky





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In November 2014, Nikon Japan announced a very special limited-edition black and gold model of its Nikon Df camera. The new model was only available in Japan in limited quantities and was released by the end of the year. The body-only model was released in a limited run of only 600 units. The kit edition included a special gold version of the AF-S 50mm f/1.8G Nikkor in a 1,000-unit run. To pair with the limited-edition camera, Nikon also introduced a number of gold accessories, which include a gold shutter release AR-11G and a AN-DC9G matching strap.

With the Nikon Df Gold, Nikon opted for a much more subtle approach than they have done in the past with the Nikon FM Gold and Nikon FA Gold, only giving it a few gold accents where they would have the most impact. This subtlety also means Nikon's rendition is much more attractive and we are informed it was an immediate sell-out in Japan. Grays of Westminster are delighted to announce they have secured an example of this unique kit. NEW £5,000



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APOY 2015 Amateur Photographer OF THE YEAR COMPETITION

CREATIVE WIDEANGLE

We're already on Round 3 of APOY 2015. Here we view the top 30 results for **Creative Wideangle**

Lee Acaster from Suffolk is the winner of our Creative Wideangle round of APOY 2015 and wins a Sigma 10-20mm f/4-5.6 EX DC HSM and a Sigma 15mm f/2.8 EX DG Diagonal Fisheye lens.

The super-wideangle capability of the Sigma 10-20mm f/4-5.6 makes it a powerful tool for both indoor and landscape photography. It is designed to optimise results with DSLR cameras incorporating APS-C-sized imaging sensors. This lens is equipped with an inner focusing system, and the HSM design provides quiet, high-speed autofocus and manual focusing.

Measuring just 8.1x8.4cm and weighing an acceptable 465g, the Sigma 10-20mm f/4-5.6 is both lightweight and compact for its focal class, making it easy to handle but at the same time feeling balanced when mounted on a DSLR. The lens features Sigma's inner focusing system, which eliminates the need to extend the barrel, thus reducing light loss, and the need to rotate the front lens. In staying fixed, the front

lens can accommodate a petal-design hood (included) that helps to counter light-related issues such as glare. Finally, Sigma applies Super Multi-Layer Coating to the lens elements, which work to create an optimum colour balance by reducing the damaging effects of ghosting and flare.

The Sigma 15mm f/2.8 EX DG Diagonal Fisheye lens has a minimum shooting distance of only 15cm (5.9in) and a maximum magnification of 1:3.8. The close-focusing capability, together with a large depth of field, allow close-up photography that covers objects and the environmental context surrounding the image's central photographic subject. This lens is supplied with a gelatin filter holder and a fitted padded case.

The 15mm f/2.8 EX DG fisheye lens also features Sigma's Super Multi-Layer Coating that reduces both flare and ghosting. This also ensures an accurate colour balance and high-definition results.

That's a total prize value of £1,279.98 for APOY Round 3.



1 Lee Acaster Suffolk 50pts

Canon EOS 5D Mark II, 18mm, 0.3sec at f/11, ISO 100

The theme of Creative Wideangle was an interesting one in that any subject was fair game. While we associate wideangle lenses with landscapes, they can also be successfully used for subjects such as portraiture. However, it's perhaps no surprise to see that it is indeed a landscape image taking first place. This image from Lee Acaster shows covers protecting crops over a field at sunrise, and quite by coincidence we happen to have an interview with Lee himself on pages 18-22.



3 Ramy Youssry Egypt 48pts

Canon EOS 550D, 18-55mm, 1/100sec at f/3.5, ISO 400

There is so much to enjoy in this shot. Some images are capable of capturing the raw emotion and power of a scene and this shot of the protesters in Alexandria during the Egyptian Revolution in 2013 is one of them. It's also beautiful. The silhouetted figures captured on top of the columns as a helicopter flies above are incredible.

2 Elisa Bortolotti Italy 49pts

Olympus XZ-1, 6mm, 1/200sec at f/2.5, ISO 160

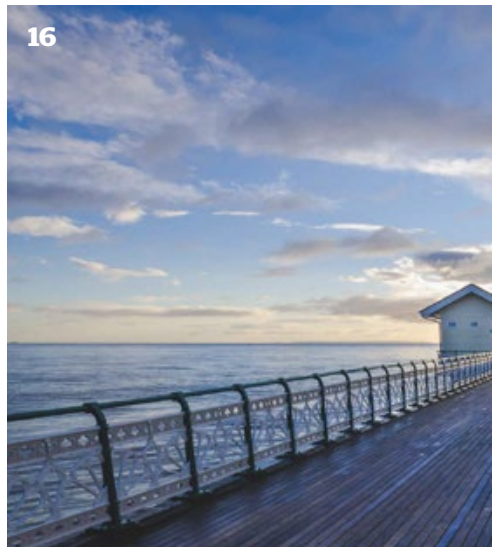
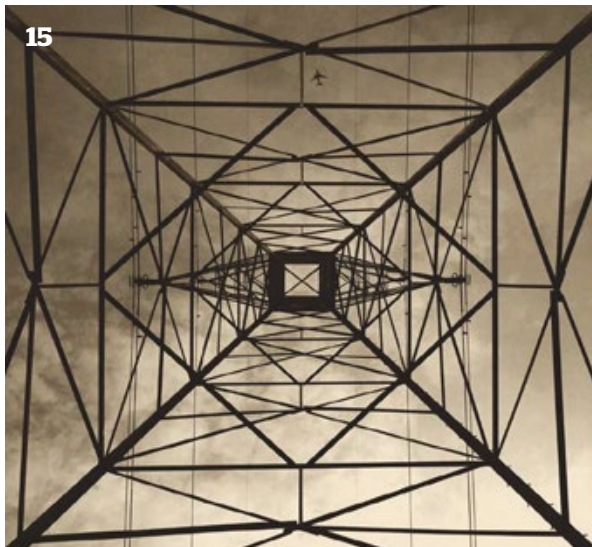
Elisa's image was an instant stand-out for the judges. There's nothing more appealing than a shot that offers something new every time you look at it. It's also a great lesson in how everyday scenes – in this case, a reflection in a puddle – can be made spectacular, simply through the act of photographing it.

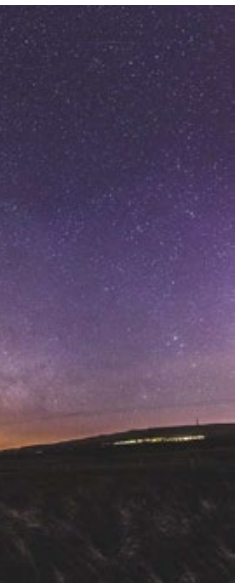
The 2015 leaderboard

Dave Stewart (who took fifth place this round) has moved up to first place on the league table, closely followed by Lee Acaster, who placed first in this round. We then find David Queenan who is joint third position with Elisa Bortolotti, who took second place in this round.

1	Dave Stewart	96pts	6	Adele Spencer	78pts
2	Lee Acaster	94pts	7	Mike Lowthian	75pts
3	David Queenan	83pts	8	Matt Parry	65pts
3	Elisa Bortolotti	83pts	9	Penny Halsall	64pts
5	Matt Emmett	82pts	10	Steven Reid	53pts







6



9



12



13



‘By placing the camera with fisheye lens in the washing machine, we have an unusual take on wideangle portraiture’

4 David Queenan West Lothian 47pts

Nikon D610, 18-35mm, 15secs at f/16, ISO 100

Here we see a fantastic use of a wideangle lens for architecture. Angling up has given the structure a domineering quality, further emphasised by the removal of colour

5 Dave Stewart Edinburgh 46pts

Sony Alpha 7R, 24-70mm, 20secs at f/2.8, ISO 100

This image of Barns Ness Lighthouse in East Lothian consists of 50 shots

6 Phil Moon Essex 45pts

Nikon D610, 17-35mm, 30secs at f/11, ISO 100

These Brightlingsea beach huts are a particularly rich subject beneath a blanket of deep-blue sky

7 David Scrivener Kent 44pts

Nikon D7000, 10-20mm, 1/250sec at f/20, ISO 100

This is a unique take on woodland photography and an excellent interpretation of the brief.

‘I put the camera on its back and set the lens at 10mm, prefocused to 200mm on manual and selected a small aperture,’ says David

8 Mike Lowthian Aberdeenshire 43pts

Canon EOS-1D X, 14mm, 1/125sec at f/8, ISO 100

A subtle degree of desaturation and a vignette can help to instil an intriguing atmosphere

9 Dariusz Filip Manchester 42pts

Canon EOS 550D, 18-35mm, 1/125sec at f/13, ISO 100

In this image of Mam Tor in the Peak District, Dariusz has waited for a break in the clouds to highlight a small section of the mountain

10 Adele Spencer Ireland 41pts

Canon EOS 6D, 24-105mm, 1/2000sec at f/7.1, ISO 400

Adele came across this scene in Dún Laoghaire, Co Dublin. Thankfully the girl remained dry

11 Keith Tucker Midlothian 40pts

Nikon D7100, 10-24mm, 30secs at f/13, ISO 100

The changeable weather of Millarochy Bay in Loch Lomond has provided a lovely background

12 Sean Lowe Pembrokeshire 39pts

Nikon D90, 18-200mm, 30secs at f/8, ISO 200

There’s a lot to be said for minimalism and here Sean has taken it to an extreme

13 Janos Balda Hungary 38pts

Canon EOS 500D, 8mm fisheye, 1/45sec at f/11, ISO 400

This was perhaps the most inventive image we received. By placing the camera with fisheye lens in the washing machine, we have an unusual take on wideangle portraiture. It’s difficult not to be won over

14 Stuart Brown Leicester 37pts

Nikon D700, 14mm, 1/30sec at f/4.5, ISO 1250

Stuart has shot low and wide to emphasise the size of the dog. This technique has also ensured that the image includes much of the owner and surrounding environment

15 Luis Portelles Canada 36pts

Sony Alpha 57, 18-55mm, 1/1600sec at f/3.6, ISO 100

It’s interesting to see that the bane of every landscape photographer’s life, the pylon, can be utilised to make something beautiful

16 Gareth Williams Vale of Glamorgan 35pts

Pentax K-5, 10-20mm, 1/125sec at f/11, ISO 250

Gareth has placed his camera right in the centre of the pier and, as a result, arranged his elements in perfect compositional harmony

17 Csilla Szucs Bath 34pts

Samsung NX200, 8mm fisheye, 1/320sec at f/8, ISO 200

Csilla has taken a similar and no less effective approach to David Scrivener (in seventh place). By angling the camera up, we have an 'ant's-eye view' of the woodland space

18 Matt Emmett Berkshire 33pts

Pentax 645Z, 25mm, 3x bracketed shots, ISO 100

Matt is known for his images taken in derelict spaces, such as this one found in an industrial zone in northern Italy

19 Adrian Mills East Sussex 32pts

Pentax K-5, 12-24mm, 75secs at f/20, ISO 100

This is a deceptively simple image. The lengthy exposure perfectly captures the sway of the saturated barley

20 Eric Begbie Stirling 31pts

Nikon D800E, 14-24mm, 1/25sec at f/8, ISO 400

Eric had to ensure he used a wide enough lens to include the full sweep of the Forth Bridges

21 Adrian Squirrell London 30pts

Olympus OM-D E-M10, 60mm, 1/640sec at f/4.5, ISO 200

This stunning sweeping panorama of Jacob's Ladder and Kinder Scout bleeds atmosphere

22 Laura Hacking Lancashire 29pts

Canon EOS 100D, 10-18mm, 3.2secs at f/5, ISO 100

Laura's image of Heysham Old Lighthouse looks as if it could have been taken years ago with a vintage camera

23 Nicholas Callender Lancashire 28pts

Nikon D800, 14-24mm, 1/200sec at f/2.8, ISO 50

The dramatic and beautiful image shows Hardraw Force, a waterfall in North Yorkshire

24 Matt Parry Cheshire 27pts

Canon EOS 5D Mark III, 16mm, 4secs at f/10, ISO 100

Here we see a wideangle long-exposure image shot low to the ground to capture the Eiffel Tower and nearby merry-go-round

25 Gary Telford Blackpool 26pts

Samsung NX30, 8mm fisheye, 1/80sec, ISO 800

Again, we see how a wideangle optic can be used for unusual subjects. We can also see how the lens distortion of a fisheye can create a dynamic image, particularly when combined with a slanted shooting angle

26 Adonis Stevenson Hampshire 25pts

Panasonic GX1, 7.5mm fisheye, 1/60 at f/3.5, ISO 1,600

Adonis's use of a fisheye exaggerates the leading lines, turning what could have been a mundane shot into something surreal

27 Dan Park USA 24pts

Nikon D750, 16-35mm, 1/250sec at f/8, ISO 100

Dan's image hangs on one key compositional element – the person to the left

28 Andrew Howe Cheshire 23pts

Nikon D5100, 10-20mm, 1/50sec at f/4, ISO 100

Shot slightly to the left and from low down, this image has an almost sci-fi feel

29 Peter Murrell London 22pts

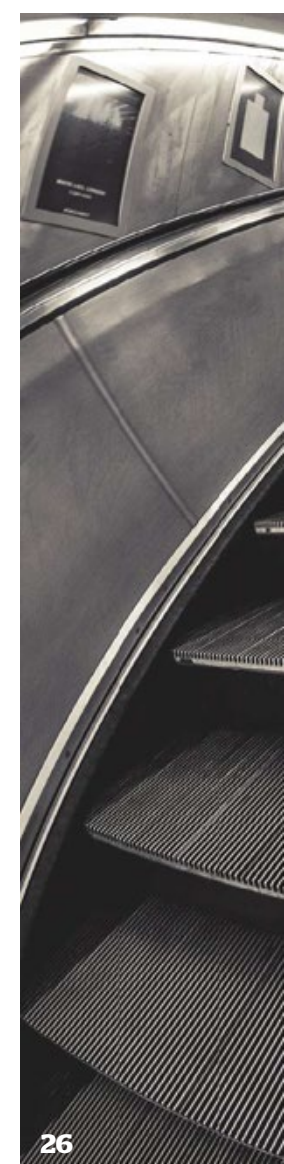
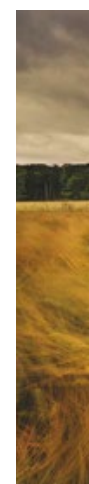
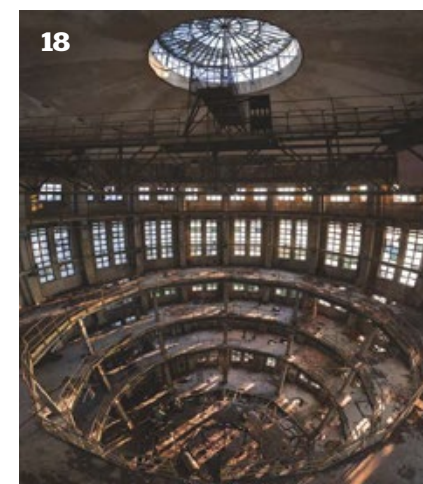
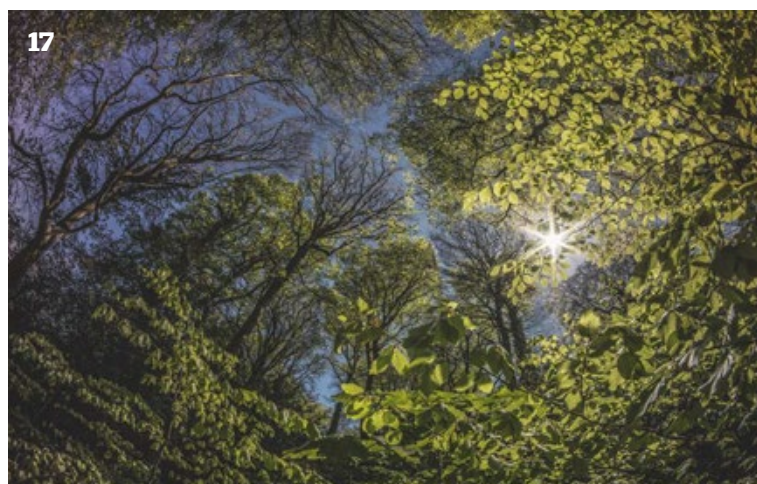
Nikon D300S, 11-16mm, 1/80sec at f/3.5, ISO 800

This is a very unusual position from which to shoot, but it has certainly paid off

30 Salvatore Mercieca Malta 21pts

Canon EOS 50D, 17-55mm, 1/25sec at f/6.3, ISO 250

An effective and perfect example of how the simple method of leading lines can function

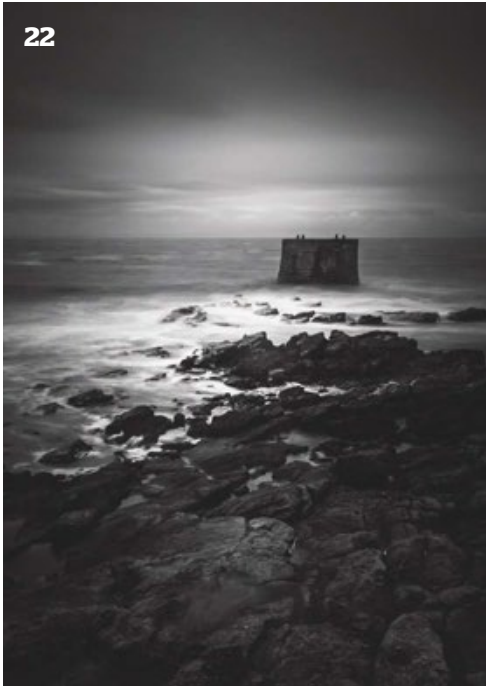




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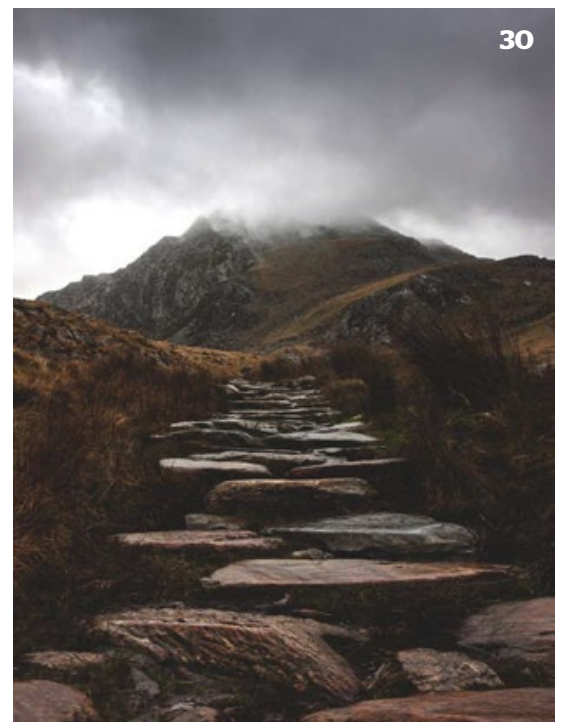
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Appraisal

Expert advice and tips on improving your photography from **Damien Demolder**

Charity for all Gordon Clark

Canon EOS 60D, 18-200mm, 1/160sec at f7, ISO 125

I THINK it's fair to say that Gordon is relying on the content of the image here, rather than his photographic skills to interest the viewer. In fact, it could be said that the content was produced by someone else – the artist – and that Gordon is merely copying that work. Yet he has given us some context, so we can at least see that the painting is on a building.

There is a skill to 'copying' that allows the viewer to get the most from the original artwork, and that generally involves not changing the

shape of the original, by photographing it flat-on. Here the building and the painting are bent out of shape. We also have signposts and traffic lights that get in the way.

There is often little you can do about obstacles like signposts, so make the most of them. Perhaps by including more of the street scene Gordon could have added information about the environment. This is a well-seen subject, but Gordon needed to work harder to present it to us in a way that would make an impact.



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AFTER

Tonality in the middle tones of the sky were reduced, so the step from colour to no-colour is less harsh



BEFORE

Shooting directly into the sun has burnt a hole in the tonality



Cropping the offending area helps, but it also ruins Matthew's wide-screen view of Wheal Coates, a former tin mine in Cornwall

Wheal Coates Matthew Grey

Canon EOS 50D, 15-85mm, 1/125sec at f/5.6, ISO 100

MATTHEW is having a dilemma trying to edit this beautiful picture of ruins in an evening seascape. He says that this is his fourth edit and he's still unhappy with the colours. He's made a good job of the editing, but he faces a problem that's very hard to resolve after the event: he's run out of dynamic range.

This is a common issue for digital cameras that are pointed too close to the sun. The sky is extremely bright and burns a hole in the tonality, so the step from sky with content to sky with none (on the right-hand-side of the frame) is hard, dramatic and distracting. This often distorts our colours, and here reds are more lost than greens and blues, which makes it hard to achieve a realistic look. Pulling down the tones adds more of some colours than others which have nothing left to give, and so hues shift.

The answer is to produce a darker exposure at the time of shooting, so all the bright-sky tones can be captured, but in this, and most cases, that also means blocked-up shadows and detail

lost to black. A camera with wider dynamic range will cope better, but we can also choose to exclude the brightest parts of a scene like this – and that hard tonal step – with a different composition. I've cut off the offending area with a crop, but it ruins Matthew's very nice widescreen-format view.

The other option is to reduce the tonality of the middle tones of the sky, so that the step from colour to no colour isn't as noticeable. I also reduced contrast and straightened the tower.

The problem is that tones in all three colour channels are broken as they have been stretched too far, so a natural look is almost impossible. Perhaps there is more in the raw file that can be worked with, but I suspect the original was much lighter. That colour can't be recovered, but I think Matthew has done as much as he could

It is a great composition, though, and a wonderful atmosphere. I expect Poldark to appear at any moment – and Matthew has worked hard to make the best of his image, so he wins my picture of the week award.

Damien Demolder is a photographer, journalist and photographic equipment expert, speaker, judge and educator. He has worked in the photographic publishing industry for 17 years, including 15 years at *Amateur Photographer*. He uses a wide range of equipment, from wooden plate cameras to the latest DSLRs, and is a great fan of all products that make good photography more accessible to more people

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Andy Westlake tries out a retro-style leather neck strap for small cameras

At a glance

- 12mm wide
- Full-grain English leather
- Length adjustable from 83cm to 137cm
- Available in brown or black

OVER the past few years we've seen a trend in cameras becoming more consciously stylish. The likes of the Fujifilm X series and Olympus OM-D models unashamedly hark back to classic designs of the 1960s and '70s, enticing photographers almost as much by their looks as by their capabilities. With this fashion for retro design, many photographers are rejecting the nylon strap that comes in the box in favour of something more attractive.

One solution is a classic leather strap, but where to find such a thing? While the internet has been the death of many a local camera shop, it's also provided a channel for small suppliers to sell their goods directly to users.

1901 Fotografi is a British company that sells a small range of straps and camera bags online. Its Maitani model is named after the legendary Olympus designer Yoshihisa Maitani, and is 12mm (1/2in) wide. It will fit practically any type of strap lug, either directly or via the supplied split rings. Using a two-piece design, its length is readily adjustable using a pair of sliding buckles, from around 83cm to 137cm. The strap is available in either dark brown or black.

Verdict

Simply but elegantly crafted from supple English leather, the Maitani is a lot more attractive and less bulky than straps usually supplied with cameras. This means that as well as using it as a neckstrap, I can happily wrap it around my wrist and hand while shooting to give a bit of extra security. The inside of the strap has a soft suede finish, which makes it more comfortable than smoother, harder leather. I was concerned such a slim design might be uncomfortable around my neck, but with the relatively lightweight CSC systems that hasn't been a problem so far (then again, I'd probably not use it with an f/2.8 telezoom). In summary, it's a lovely strap that has found a permanent place on my own OM-D.



Amateur
Photographer
Testbench
Recommended
★★★★★

ALSO CONSIDER

Footprint straps

Footprint is another small company that sells a wide range of leather straps on eBay. Handmade in England, materials and craftsmanship are top-notch, and various designs and camera fixings are available. Alongside traditional neckstraps and wriststraps, some are designed to be screwed into the camera's tripod socket. A variety of leathers and contrasting colour bindings are available, and you can even request your own combination. Visit Footprint Custom Straps on Facebook.



Rogue 3-in-1 Stacking Honeycomb Flash Grid

● £34.95 ● www.expoimaging.com



**Amateur
Photographer
Testbench
GOLD**
★★★★★

ROGUE specialises in making light-modifying accessories, mostly for flashguns. One such product is the 3-in-1 Stacking Honeycomb Flash Grid.

You use a flash grid to concentrate the light from a flashgun and prevent it from spilling over a wide area. Rogue's system does this particularly well, and is especially clever in that it is built to hold two honeycomb grid inserts that can work on their own or together. The smaller of the two will give a 45° spotlight, the bigger a 25°, and together a tightly concentrated 16° spotlight.

These are particularly useful for rim lighting, hair lights, spotlights on background or, in general, any kind of low-key lighting set up where it's important for the light

not to spill onto other parts of the scene. As a kit, the Rogue 3-in-1 comes with two honeycomb grids, a bezel attachment to insert the grids into, an attachment strap and a storage pouch. The attachment is Velcro adjustable to fit most hotshoe-mounted flashguns, and two pieces of elastic are used to secure the bezel onto the attachment strap.

A particular strong point of the product is its ability to adapt for a multitude of situations. And while it's no better or worse than any other flash grid, its real appeal lies in its ability to ensure you have three lighting situations covered with a single kit. Add in its nice, neat attachments and it is one of the best flash grids available.

Callum McInerney-Riley

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At a glance

- 50.6MP, full-frame CMOS sensor
- ISO 100-6,400 (standard), 50-12,800 (expanded)
- 61-point autofocus
- 5fps continuous shooting
- Full HD video at 30, 25, 24fps
- £3,200 body only

Canon EOS 5DS R

Canon's EOS 5DS R is the highest-resolution full-frame camera yet. **Andy Westlake** puts it to the test

For and against

- + Extraordinary image quality with huge levels of detail
- + Highly refined control layout and user interface
- + Excellent, extremely accurate autofocus system
- + Rugged, professional-level construction
- Fixed rear screen is inconvenient for tripod work
- Relatively limited ISO range
- Huge file sizes

Where in the range



Canon EOS 1D X

Price £4,500 body only
Canon's sports-orientated pro DSLR shoots at up to 14fps, with a sensitivity range expandable to ISO 204,800



Canon EOS 5D Mark III

Price £2,250 body only
This workhorse professional DSLR features a 22.3MP sensor, 6fps shooting and ISO 102,400 sensitivity in the same body design as the 5DS R

Data file

Sensor	50.6-million-pixel, full-frame CMOS sensor
Output size	8688x5792 pixels
Focal length mag	1x
Lens mount	Canon EF
External mic	Yes, 3.5mm stereo
Shutter speeds	30-1/8,000sec + bulb
ISO	100-6,400 (50-12,800 extended)
Exposure modes	PASM, auto
Metering system	Evaluative, partial, spot, average
Exposure comp	±5EV in 1/3 steps
Drive mode	5fps
Video	Full HD, at 30, 25 or 24fps
Viewfinder	Pentaprism 0.71x magnification,
Display	3.2in, 1.04-million-dot LCD
Focusing	Phase detection with 61 points
Memory card	CF Type I, SD, SDHC, SDXC
Power	LP-E6N rechargeable Li-ion
Dimensions	152x116.4x76.4mm
Weight	930g (with battery and card)



In the early 2000s, Canon's EOS-1Ds series was unchallenged in the high-resolution DSLR stakes, from the original 11.1MP version of 2002 to the 21.1MP Mark III of 2007. But in 2008 Canon lost the crown to the 24.6MP Sony Alpha 900, and has lagged behind ever since. Indeed, more recently both the Nikon D800 series and the Sony Alpha 7R have upped the ante to 36 million pixels, outstripping the 22.3MP Canon EOS 5D Mark III. Now, though, Canon has struck back with its own 50MP full-frame sensor, which powers its new twin DSLRs, the EOS 5DS and 5DS R. Based on the proven EOS 5D



With its 50.6MP sensor, the EOS 5DS R records huge amounts of detail, making it ideal for studio photography

Mark III design, the two cameras are almost identical, except that while the 5DS has a conventional optical low-pass filter in front of the sensor, in the 5DS R its anti-aliasing effect is 'cancelled'. This is the same approach Nikon employed with the D800 and D800E in 2012, and means that while the 5DS R should give very sharp detail, it will also be more prone to image artefacts such as maze-like aliasing and colour moiré. The 'S' models supplement, rather than replace, the 5D Mark III in Canon's line-up, being optimised for studio work where resolution is paramount.

Aside from the new sensor, the 5DS cameras gain a range of

tweaks and refinements to get the most out of all those pixels. A new mirror assembly eschews springs in favour of fully motor-driven operation, to minimise vibrations. The JPEG-processing parameters include more sophisticated sharpening options to render fine detail better, with a new 'fine-detail' picture style added too. A USB 3.0 connector facilitates faster image transfer, although this comes at the expense of a headphone socket for video work. Even the tripod mount has been reinforced. The impression is that Canon has thought hard about all this, rather than just dropping a high-resolution sensor into an existing body design.

Features

To support its headline-grabbing 50.6MP sensor, the 5DS R has an impressive spec. It's capable of shooting at 5fps – not world-beating, but a match for the Nikon D810 and Sony Alpha 7R – and dual DIGIC 6 processors are used to handle the huge amount of data that's generated when working at this speed.

The standard sensitivity range covers ISO 100–6,400, with extended ISO 50 and ISO 12,800 settings also available. This is a bit limited compared to either the EOS 5D Mark III or EOS 6D, both of which would therefore be a better choice for low-light work. Metering employs a

colour-sensitive 150,000-pixel sensor, and uses subject analysis for more accurate results. Autofocus employs the same 61-point sensor as the 5D Mark III, but in concert with the metering sensor can now identify faces and focus specifically on your subject's eyes.

Shutter speeds range from 30sec–1/8,000sec, and in bulb mode you can programme exposure times up to a second shy of 100 hours. Thanks to the new mirror mechanism, the shutter sound is very quiet by DSLR standards, and a 'silent' mode softens it still further, but at the cost of slightly longer viewfinder blackout and



➤ slower continuous shooting. With 50MP raw files weighing in at 65–70MB a shot, many users will prefer not to shoot at full resolution all the time. Thankfully, Canon has provided ways to do this. Raw shooters can choose 28MP MRAW and 12MP SRAW modes, which still allow full flexibility in post-processing, but with smaller file sizes.

It's also possible to shoot in 1.3x and 1.6x crop modes, giving 30.5MP and 19.6MP respectively, with the unused areas of the frame masked off in the viewfinder. Note, though, that Canon's EF-S lenses still can't be used, although third-party APS-C-format lenses should work just fine in 1.6x mode. For photographers who regularly output different aspect ratios, 1:1, 4:3 and 16:9 formats can also be selected, although oddly the latter two can only be used in live view. Unfortunately, the camera doesn't shoot faster in crop mode, and will still record a full-frame raw file with cropped or non-3:2 JPEGs.

The 5DS R also gains many of Canon's latest features that we saw on the EOS 7D Mark II. Intervalometer shooting, additional viewfinder information and a user-configurable Q menu are all present. Sadly, it doesn't inherit the 7D Mark II's customisable lever around the multi-controller that can be used as a short cut to various controls. The 5DS R is also one of the few cameras we've



Canon's colour rendition is very attractive, backed up by reliable evaluative metering and auto white balance

seen recently that doesn't have built-in Wi-Fi, which these days comes as something of a surprise.

Screen and viewfinder

One key advantage of full-frame DSLRs is the optical viewfinder, and the EOS 5DS R's is exceptionally good. With a magnification of 0.71x it is as large and as clear as they come, and gives 100% coverage for accurate composition. Alongside the usual exposure data – shutter speed, aperture, ISO and exposure

compensation – an LCD overlay display gives the option to add gridlines and the nice dual-axis electronic level we saw on the 7D Mark II. It's even possible to show metering, drive and focus modes, allowing you to change these settings easily with the camera to your eye. The overall result is probably the clearest and most information-rich optical viewfinder we've ever seen on a DSLR.

The 3.2in, 1.04-million-dot rear LCD is also excellent. It's sharp and detailed, and a light sensor

adjusts the brightness automatically to match the ambient lighting. It's great for checking images during playback, and provides an accurate preview of your shots when using live view. However, Canon has missed a trick by not making it articulated – a high-resolution studio camera like the 5DS R will often find itself working in live view on a tripod, where the ability to reposition the screen is a real boon. The screen is not touch-sensitive, either, and while that's standard for this type

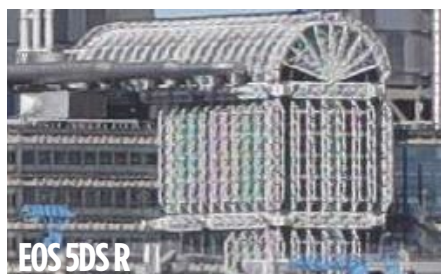
EOS 5DS vs 5DS R

CANON announced two models simultaneously with its 50.6MP full-frame sensor – the EOS 5DS and the EOS 5DS R. The two are identical, except that the effect of the optical low-pass filter is 'cancelled' on the 5DS R, which adds a £200 premium to its body-only price (£3,200 vs £3,000). Normally, the optical low-pass filter slightly blurs the image projected by the lens onto the sensor, which helps avoid sampling artefacts such as maze-like aliasing, or false colour patterns due to moiré. The idea is to trade-off ultimate resolution for technically more accurate images.

In practice, the difference between the two cameras' image quality is subtle. As we would expect, the EOS 5DS R gives slightly crisper images when viewed at the pixel level. But it's also a bit more prone to giving coloured moiré patterns in finely repeating detail such as fabrics. But Canon's JPEG processing suppresses this pretty well, and the EOS 5DS isn't entirely immune from moiré itself. Anything that blurs the image – camera shake, or shooting at a smaller aperture such as f/11 – will in effect mimic the low-pass filter and suppress moiré, too.

So which of the two would I choose? Almost certainly the 5DS R; I'd rather take the extra sharpness, and deal with image artefacts when necessary. The success of the Sony Alpha 7R and Nikon D810, neither of which uses optical low-pass filters, suggests that many other photographers are now comfortable with this approach too.

I shot the 5DS and 5DS R side by side with the EF 35mm f/1.4L lens at f/5.6 to show the effects of the low-pass filter



of camera it's a shame as Canon's touch interface is excellent.

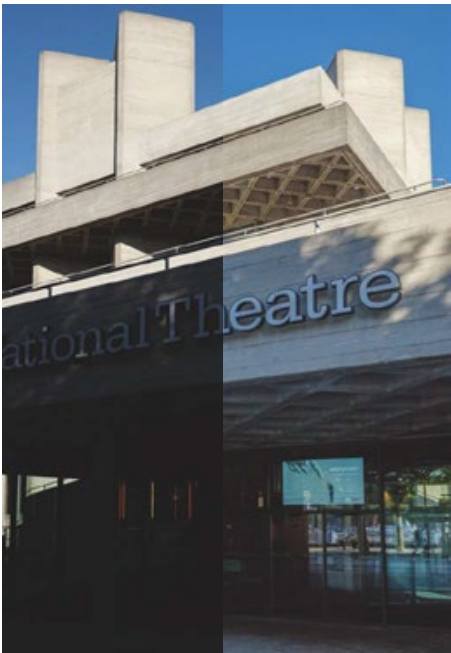
Build and handling

While the EOS 5DS R is based on, and physically near-identical to, the 5D Mark III, its core design can be traced back a decade to the original EOS 5D. With multiple generations of refinement since then, it has evolved into one of the best-handling and most rugged cameras on the market. It is festooned with buttons and dials to place all the key shooting controls at your fingertips, and many of them can be customised to suit your preferences. The result is a camera that works really well, and never gets in the way of shooting. Anyone who's used a high-end Canon DSLR before should feel immediately at home.

Exposure settings are controlled using twin electronic dials, one under your index finger and the other under your thumb. The focus point can be easily moved using Canon's excellent multi-controller, and there's a dedicated AF-ON button on the back that can be used to initiate autofocus, for photographers who prefer to separate this from the shutter button. A row of buttons on the top-plate gives quick access to drive, focus and metering modes, along with ISO and white balance, and the new viewfinder overlay means these can now all be easily changed with the camera to your eye. A column of buttons beside the LCD predominantly deals with playing back your images.

Less-used functions are easily accessed from the quick-control screen, by pressing the Q button on the back. There's also a second, customisable Q screen, but its usefulness is limited as almost all 21 available functions are easy enough to set already. The main menus are huge, but attractively designed and relatively logically laid out. As with other Canon cameras, you can add your most-used items to a My Menu section, which now allows multiple named tabs to satisfy the most of avid of tinkerers.

At 152x116.4x76.4mm and 930g in size, the 5DS R is one of the largest and heaviest full-frame DSLRs on the market. It is robustly made with a magnesium-alloy body shell and extensive weather-sealing, meaning that it should survive almost anything you can throw at it. Of course, it's highly advisable to use weather-sealed



It is possible to recover several stops of shadow detail by shooting in raw and post-processing (above right)

lenses to match, which includes most of Canon's professional L-series optics.

Focusing

There's little point having a 50.6MP sensor if the camera can't focus on the subject with pinpoint accuracy, and to this end Canon has fitted the 5DS R with what it boldly claims to be the best autofocus on the market today. The 61-point system includes 41 cross-type points and five double cross-type for extra accuracy with fast lenses. The central point also works with lenses that have an effective aperture of f/8, so it will function with f/4 zooms fitted with a 2x teleconverter. As well as using a single AF point, it's possible to select expanded groups of five or nine points.

In practice, I've found that the AF system goes a long way towards living up to Canon's promises. No matter what lens I've used, from the 24-105mm f/4 zoom to the 35mm f/1.4 prime, it has acquired focus with unerring accuracy, even using focus points far off-centre (which are usually the least reliable). It also didn't require any micro-adjustment, which is unusual when shooting fast primes and makes life much easier for the user.

Switch to live view and autofocus is reasonably quick, which is welcome as this is traditionally not a strength of DSLRs. Even in poor light the camera usually finds focus in less than a second. This speed is very lens-dependent, but with the quickest, AF is conceivably usable for handheld shooting. The focus area can

Focal points

Based on the proven EOS 5D Mark III design, the EOS 5DS R is almost identical on the outside

Viewfinder information overlay

Alongside drive, AF and metering modes, it's possible to show battery status, white balance, image-quality settings and even a flicker warning with fluorescent lighting.

IR remote receiver

This is compatible with Canon's RC-6 infrared release for wireless remote control.

Connectors

These include Canon's E3-type remote release connector, a PC flash socket and 3.5mm stereo microphone jack, as well as HDMI and USB 3 connectors.



Silent control

The rear dial can be set to work as a touch-sensitive silent four-way controller for video shooting.

Battery

The LP-E6N battery is good for around 700 shots per charge.

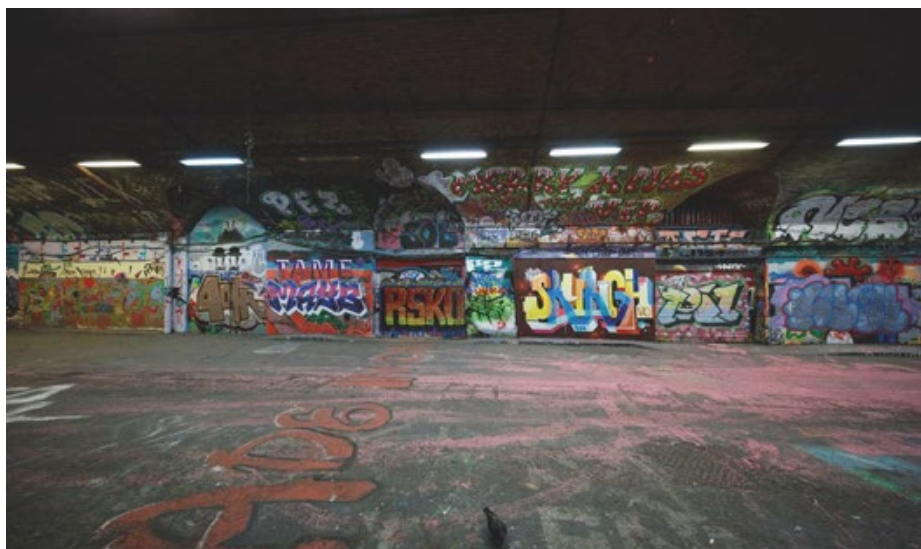
Hotshoe

This accepts Canon EX-series flashguns and third-party E-TTL alternatives.



Dial lock switch

Sliding this switch to the right locks the rear dial against accidental operation.



At ISO 3,200, the 5DS R still gives lots of detail without too much noise

be placed wherever you please across most of the frame, and the accuracy is excellent. Of course, if you're shooting in live view using a tripod, then focusing manually using magnified display gives the best-possible results.

Performance

The key question with the 5DS R is simple: does having all those pixels pay off? The answer is yes, but with some caveats.

A pixel count this high starts seriously pushing the extremes of lens performance, and optical aberrations are described in merciless detail. To make the most of the sensor resolution, you'll therefore need to use top-quality optics. Canon says that its lenses released since 2010 have been designed with high-resolution sensors in mind, but older lenses can also give fine results – especially primes (including the sub-£100 50mm f/1.8 II). But it's also crucial to understand that the 5DS R will get better results out of any lens that you use on it than any previous Canon DSLR. Careful image processing is essential to maximise the final image quality, and with most lenses you'll need to correct chromatic aberration as a matter of course.

Impeccable shooting technique is necessary to avoid blur from camera or subject movement. This means using either a tripod or high shutter speeds when shooting handheld. Forget the 1/focal-length rule for safe handholdable speeds, and shoot a couple of stops faster, for instance 1/200sec with a 50mm lens. You'll also need to use optimum apertures to get the sharpest results, usually f/5.6–f/8. If you need to boost the ISO to achieve this, that's the price that needs to be paid. The sensor

behaves very well up to ISO 1,600 at least, so there is some leeway.

The 5DS R's files are huge, so large fast cards are essential – don't think you'll get away with recycling CompactFlash cards bought five years ago. Raw files typically weigh in at 60–70MB, meaning that a 32GB card is good for about 320 shots in raw+JPEG. Processing these files will also place a huge strain on your computer's resources, so major upgrades may be in order.

Viewing the 5DS R's files on the computer, though, is a revelation. At its best, the camera is capable of recording jaw-dropping levels of detail (in context, its 8688x5792-pixel resolution equates to a 29x19in/74x49cm print at a critically sharp 300ppi output resolution). Canon's new 'fine detail' picture style does what it claims, and incorporates pretty much all the detail captured by the sensor into the camera's JPEGs. This is a huge improvement over the 5D Mark III, which has a bad habit of sacrificing fine detail to over-enthusiastic noise reduction.

I shot almost invariably using evaluative metering, and found it performed very well, and did an excellent job of avoiding clipping highlights. Naturally, spot and partial metering modes are on hand for more difficult situations.

One area where Canon has tended to lag behind other brands is low ISO dynamic range. Fortunately, the 5DS R's sensor seems to be improved in this respect, allowing perhaps 3 stops of additional shadow detail to be recovered before noise becomes a problem. This isn't quite a match for the extreme shadow detail recovery that's possible from the Nikon D810, but I still found it pretty useful in high-contrast lighting conditions.



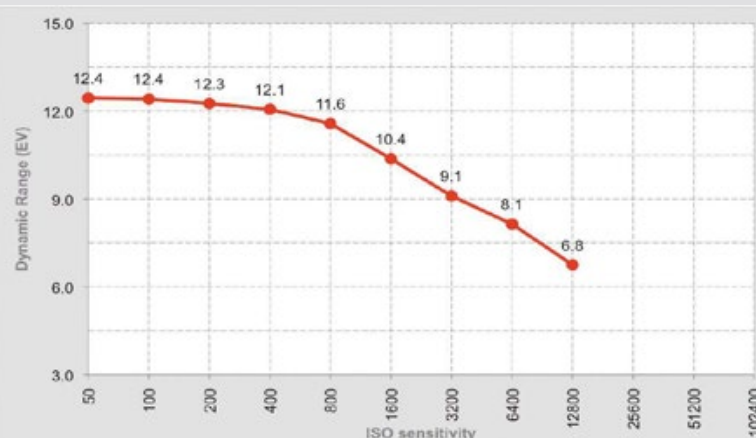
Lab results

Andrew Sydenham's lab tests reveal just how the camera performs

THE CANON EOS 5DS R's 50.6MP sensor is a real step-change for Canon users, compared to the 22.3MP offered by the 5D Mark III. The increase in detail is striking, and improved in-camera sharpening means it can all be delivered in the camera's JPEG output. This does come at the cost of high ISO capability, but even at the extended setting of ISO 12,800 images are perfectly usable. This suggests that the limited ISO range is a conservative decision on Canon's part, presumably to help differentiate the 5DS twins from the 5D Mark III.

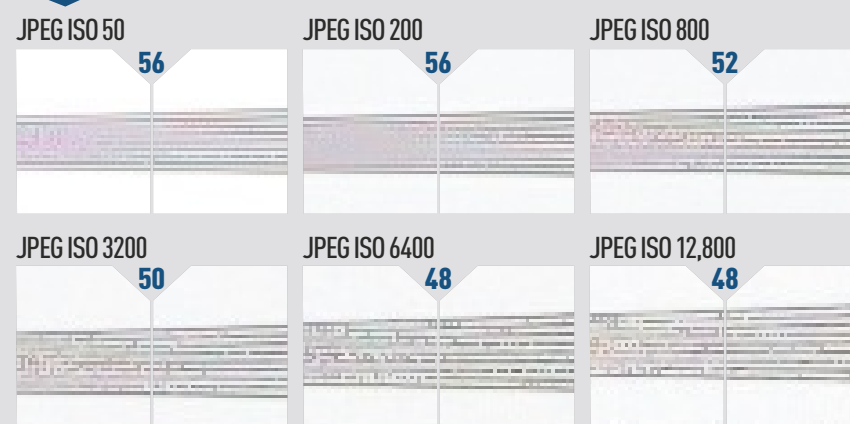
Colour rendition is typical Canon, with an attractive palette in the default JPEG mode that's saturated but not unrealistic, aided by reliable auto white balance. Dynamic range, while not class-leading, is still very respectable, with plenty of detail recoverable in the shadows of low ISO images. Overall, the 5DS R gives exceptional images.

Dynamic range



The EOS 5DS R gives very good results in our Applied Imaging tests, if not entirely class-leading. At ISO 50 it returns 12.4 stops of dynamic range, indicating that there should be plenty of additional shadow detail retrievable from raw files. Initially this drops only slightly as the sensitivity is increased, but beyond ISO 400 it falls off more rapidly. Yet even at the highest standard setting of ISO 6,400, it still produces a very respectable 8.1EV of dynamic range, which should give perfectly usable images.

Resolution



As we'd expect from a 50MP sensor with no optical low-pass filter, the 5DS R gives remarkable results in our resolution tests. At ISO 50 it resolves very close to its theoretical maximum of 5,600l/ph, although with some aliasing and false colour around this point, and plenty of false detail at higher frequencies. This impressive resolution drops only slightly as the sensitivity is increased, with 5200l/ph still attained at ISO 800, and 4,800l/ph at the top setting of ISO 12,800.

Noise

Both raw and JPEG images taken from our diorama scene are captured at the full range of ISO settings. The camera is placed in its default setting for JPEG images. Raw images are sharpened and noise reduction applied, to strike the best balance between resolution and noise.



JPEG ISO 50



JPEG ISO 200



JPEG ISO 800



JPEG ISO 3,200



JPEG ISO 6,400



JPEG ISO 12,800



At low ISOs, the EOS 5DS R delivers exceptional levels of detail with essentially no visible noise. It's only at ISO 800 that some noise starts to creep in when looking at the image on the pixel level, but you'd have to make huge prints for it to be apparent. Noise only really starts to have any sort of negative impact at ISO 3,200, mainly causing a slight deterioration of shadow detail. But with a fine granular pattern it's not hugely problematic, and easily dealt with in post-processing, although at the usual expense of fine detail and colour saturation. Crucially, there's no unsightly low-frequency chroma noise, which tends to be difficult to remove. The top two ISO settings are both perfectly usable, suggesting Canon could have offered a wider sensitivity range from this sensor.

The competition



Nikon D810

Sensor 36.3MP full-frame CMOS

ISO 32-51,200 (expanded)

Price £2,350 body only

Nikon's contender is a highly refined camera that features a 36.3MP sensor with no low-pass filter, a 51-point autofocus system and continuous shooting at up to 5fps. It's compatible with a huge range of F-mount lenses.



Sony Alpha 7R

Sensor 36.4MP full-frame CMOS

ISO 100-25,600

Price £1,340 body only

The Alpha 7R packs a high-resolution full-frame sensor into a compact body with a 2.36-million-dot OLED viewfinder. The native FE lens range is still quite sparse, but what is available is of spectacular quality.



Pentax 645Z

Sensor 51.4MP medium-format CMOS

ISO 100-204,800

Price £6,800 body only

With its 51.4MP 44x33mm medium-format sensor, the 645Z delivers superb image quality. Relatively large and heavy, it's capable of breathtaking results, offering far better high ISO images than previous medium-format DSLRs.

ALL PRICES ARE APPROXIMATE STREET PRICES

Our verdict

THERE'S little doubt that the Canon EOS 5DS R is one of the most impressive cameras we've ever seen. With its 50.6MP sensor, robust build, and reliable metering and autofocus, it's sure to become a favourite with working photographers for whom ultimate resolution really matters. Indeed, with 20% higher linear resolution than 36MP cameras, it lays down the gauntlet to Sony and Nikon to play catch-up again, although it would be naïve to expect this to take long.

When shooting with the 5DS R, it's striking how the design has matured. While no camera is perfect, and photographers have different preferences, few models work quite so well out of the box. In part this is due to its large body giving plenty of space for controls, but the layout is also exceptionally well considered, placing everything you need at your fingertips. Unusually, it works almost as well in live view as when using the

viewfinder, although an articulated LCD could make it even better.

Image quality is superb, and the 'fine detail' picture style is capable of packing practically all the captured detail into the camera's JPEGs. I'd still expect most users to shoot raw, but JPEGs are much more usable than on recent Canon DSLRs. The only caveat is that low ISO dynamic range still doesn't quite match its peers, so you can't dig as much detail out of deep shadows as you can from cameras such as the Nikon D810.

So is the EOS 5DS R the best DSLR on the market right now? It's certainly got to be close. But despite this, I can't help but feel that for a great many people, the EOS 5D Mark III is still a more practical all-rounder, with its much easier-to-handle file sizes and significantly higher ISO range. But landscape and studio photographers in particular will surely love the addictive level of detail the 5DS R can deliver.



FEATURES	8/10
BUILD & HANDLING	9/10
METERING	9/10
AUTOFOCUS	9/10
AWB & COLOUR	8/10
DYNAMIC RANGE	8/10
IMAGE QUALITY	9/10
VIEWFINDER/LCD	9/10

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FROM **Amateur
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The 7-14mm deals well with shooting into the light



Olympus M.Zuiko Digital ED 7-14mm f/2.8 PRO

Andy Westlake assesses the **Olympus M.Zuiko Digital ED 7-14mm f/2.8 PRO**, a fast wideangle zoom for Micro Four Thirds cameras

While compact system cameras first appeared as portable options for photographers looking for decent image quality without the bulk and complexity of a DSLR, recently they've moved more into the enthusiast and professional realm. Models like the Panasonic Lumix DMC-GH4 and Olympus OM-D E-M5 Mark II now offer features, speed and build quality to rival the best APS-C DSLRs.

There's little point in having such aspirational cameras without equally good lenses, and to

this end Olympus has started to build up a top-end 'PRO' line of optics. Launched alongside the M.Zuiko Digital ED 8mm Fisheye f/1.8 PRO, the Olympus M.Zuiko Digital ED 7-14mm f/2.8 PRO is a premium wideangle zoom for Micro Four Thirds cameras. It is designed to accompany the existing 12-40mm f/2.8 and 40-150mm f/2.8, with these three lenses covering a total range equivalent to 7-300mm – all at f/2.8. With an RRP of £1,000, though, it's not exactly cheap.

The 7-14mm isn't the only wide zoom for

Micro Four Thirds, as the highly regarded Panasonic Lumix G Vario 7-14mm f/4 Asph covers the same range but with a stop slower aperture for around £850, and the minuscule Olympus M.Zuiko Digital ED 9-18mm f/4-5.6 punching well above its weight at around £460. What the new 7-14mm is designed to offer, aside from the faster maximum aperture, is Olympus's premium optics and build quality, including a splashproof design.

Features

With an angle of view equivalent to 14-28mm on full frame, the 7-14mm is the joint-widest rectilinear lens for Micro Four Thirds. It has a constant f/2.8 maximum aperture, which is good for low-light work, and can be stopped down to f/22. The minimum



Crops from the Olympus OM-D E-M5 Mark II's 40MP composite mode at 7mm f/5.6 reveal that the lens is extremely sharp in the centre, but softer in the corners



➤ focus distance is just 0.2m, giving scope for interesting wideangle close-ups.

The 7-14mm uses a complex optical formula with 14 elements in 11 groups, packed full of exotic elements. Two aspheric extra-low dispersion (ED) glass elements and a dual-sided aspheric element reduce distortion and peripheral aberrations, while three super ED glass elements, one ED glass element and two high refractive index glass elements are used

to minimise chromatic aberration. Olympus's ZERO coating combats flare and ghosting.

Autofocus is handled by a stepper motor, and is lightning-fast, extremely accurate and practically silent. Panasonic camera users should note that there's no optical image stabilisation, because Olympus uses in-body systems instead.

Build and handling

Anyone familiar with the Olympus 12-40mm f/2.8 will immediately recognise the 7-14mm as part of the same family. It uses almost exactly the same design language, with a solid-feeling metal barrel and finely ridged metal zoom and focus rings. The manual-focus ring uses the same push-pull design as the 12-40mm too; pull it back towards the camera body and it reveals a distance scale, giving a traditional manual-focus experience with hard end stops, despite its electronically coupled focus-by-wire design. Turning the ring engages whichever focus aid you've selected on the camera body, either magnified view or peaking. Both the zoom and focus rings turn smoothly and precisely, with all the precision we'd expect from a 'pro' lens.

Measuring 78.9mm in diameter and 105.8mm in length, the 7-14mm is almost exactly the same size as the 12-40mm when the latter has its lens hood attached and is set to its shortest physical length (16mm position on the zoom). But at 534g, the 7-14mm is considerably heavier, with the additional weight front-loaded in the large domed front element that's protected by an integral hood. Zooming and focusing are internal, so the lens's length and balance on the camera never changes.

'The lens is exceptionally sharp in the centre, especially at its widest setting'

The barrel hosts an L-Fn button, whose function can be customised from the camera body. A rubber seal around the lens mount helps to keep out dust and water. As tends to be the case with lenses this wide, there's no provision to attach filters, either at the front of the lens or behind the rear element. However, we expect to see third-party adapters for square-filter systems from the likes of Lee appear sooner rather than later.

Image quality

We've become used to seeing excellent lenses from Olympus over the years, with both the 12-40mm f/2.8 and 40-150mm f/2.8 delivering exemplary results. But wideangle lenses are notoriously more difficult to design, and this shows up when we examine images from the 7-14mm. That's not to say the lens is bad, but typically for its type it doesn't deliver quite the same corner-to-corner sharpness as its siblings.

Having said that, the lens is exceptionally sharp in the centre of the frame, especially at its widest setting. Indeed, when used with the OM-D E-M5 Mark II's high-resolution composite 40-million-pixel mode, it still clearly has resolution to spare. But at the 7mm position the image becomes visibly more smeared towards the extreme corners of the frame, particularly wide open at f/2.8. Stop down to f/5.6 and things improve considerably,



With the sun directly in the frame, the lens shows just a little flare



With the OM-D E-M5 Mark II's in-body stabilisation, I was able to handhold this twilight shot at 1/6sec

but even then the corners never quite match the centre. It's worth noting, though, that you don't have to move too far into the frame for the image to sharpen up.

Zooming in, the disparity between the centre and corners of the frame reduces considerably, and at the 14mm setting the lens gives pretty even sharpness across the frame. In general, the best results are obtained around f/5.6 and a stop either side. As usual for Micro Four Thirds, diffraction softens the image visibly at smaller apertures, and I wouldn't normally use anything beyond f/8.

Needless to say, it's up to each photographer to decide for themselves whether this performance will meet their needs. Personally, I'd be entirely happy with these results. With a wideangle lens, while it's good to have excellent corner performance wide open, it's often easy enough to stop down to f/5.6 without having to increase the ISO due to lack of light, even when shooting handheld. This is particularly true for Olympus users, who can always make use of the camera's in-body image stabilisation.

Like most Micro Four Thirds lenses, the 7-14mm is designed around in-camera distortion correction. This means that curvilinear distortion is absent from the camera's JPEG output and from the raw files processed through mainstream software. Uncorrected files, should you ever choose to make them, show visible barrel distortion at 7mm, which goes away at 14mm. In much the same vein, most Micro Four Thirds cameras will now also remove colour fringing towards the corners of the frame due to lateral chromatic aberration.

Flare control is an important aspect of such a wideangle lens, and here the 7-14mm also performs pretty well. Contrast and detail hold up very well when shooting directly into the sun, which is great if you like shooting dramatic contre-jour images.

Our verdict

With the 7-14mm f/2.8, Olympus has completed its line-up of professional-level fast zooms, and while it's possible to nitpick aspects of the image quality, overall the lens performs very well. It handles nicely on the camera, and is impressively compact given its specification. Optically it's very good too, with the only criticism being the somewhat soft corners at wideangle, especially at f/2.8. But this is a common flaw with wide zooms, and much reduced at normal working apertures.

Aside from this, though, Olympus appears to have a worthy companion to the superb 12-40mm f/2.8 and 40-150mm f/2.8 PRO zooms on its hands, and this makes the Micro Four Thirds system even more interesting for photographers who might be looking to ditch their DSLRs and travel light. It's a hefty investment to buy into a whole new system, but the quality of Olympus's (and indeed Panasonic's) lenses is now a very strong attraction.



Data file

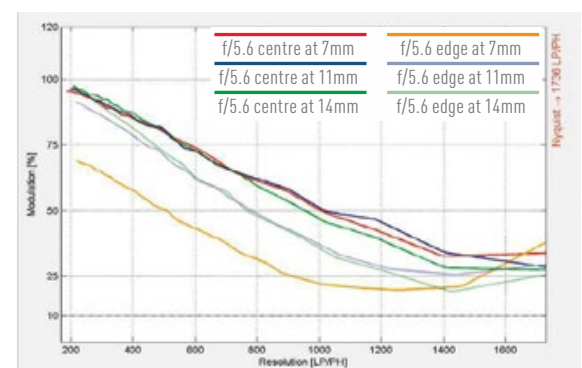
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Olympus M.Zuiko Digital ED 7-14mm 1:2.8 PRO

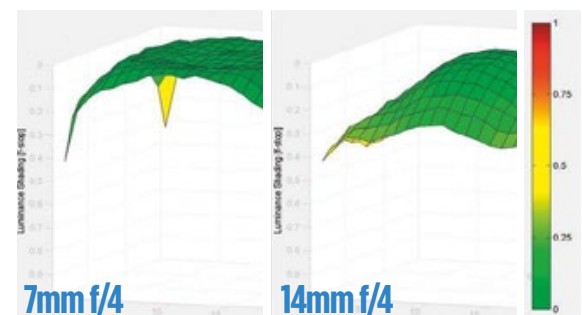
Resolution

At 7mm the centre of the frame is spectacularly sharp, but the corners lag behind, especially at f/2.8. Even around the optimum setting of f/5.6 they don't quite catch up. Zoom to 10mm and the corners are rather sharper, especially wide open. At 14mm the lens gives its most even results, with edge sharpness close to matching the centre. Stopping down beyond f/8 results in softer images.



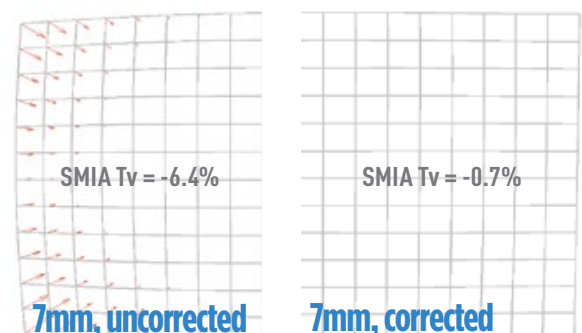
Shading

Our tests indicate that the 7-14mm shows relatively low levels of vignetting, and certainly not enough to be disturbing. At worst we see an illumination fall off of about 0.5 stop in the corner of the frame, which will rarely, if ever, be noticeable in real-world use.



Curvilinear distortion

Typically for Micro Four Thirds, the 7-14mm is designed around software distortion correction, which is applied both in-camera and by most raw converters. This means that most users will rarely see any distortion at all. Looking at uncorrected raw files, we can see that the 7-14mm shows quite strong barrel distortion at wideangle, which reduces to near-perfect correction at 14mm.



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You can load your camera manual onto a smartphone

New camera instructions

Q It's now common for new cameras to come with a small booklet giving basic operating instructions, plus a disc containing operating instructions for advanced features. Assuming one can get the disc to work on the operating system, the contents can be loaded onto the computer and printed out. In my experience, this usually means a print run of 100-200 A4 pages.

However, if one wants to refer to the advanced instructions while out taking photographs, how can this be achieved? The computer won't be there and carrying over 100 A4 pages is unthinkable.

George Mercer

As someone who has to carry around and review a new camera every few weeks, I feel your pain. The demise of the printed camera manual is regrettable, but the fact is manufacturers are trying to save money these days.

While you probably won't be carrying around either a computer or 100 pages, there are some possible alternatives. If you own a smartphone, tablet or e-reader, you can load your manual onto it and carry it around that way; Nikon even has a rather nice app to do this. Canon takes a slightly different approach, and has started to make companion apps for its cameras, which work as 'how-to' guides rather than manuals.

However, if you don't have such a device to view an electronic manual, then sadly you're out of luck. In that case, there's little you can do aside from go through the camera's features thoroughly with the manual in hand at home, and perhaps make notes of any useful but obscure features.

Andy Westlake

Lightroom Mobile app

Q I now use Adobe Lightroom for my image editing, which I've found has helped to speed up my workflow. I've been deliberating whether to download and try the Lightroom Mobile app on my iPad, but I have read mixed reviews. What is AP's opinion?

Neil Hutchinson

A When Lightroom Mobile first arrived on the scene, it received some criticism for not offering the same functionality that we're used to finding on the desktop version. Although Lightroom Mobile doesn't offer the option to apply a post-crop vignette, use the localised adjustment tools or apply lens corrections, it's an app that has most of the settings you'll need to make basic edits and adjustments to your images on your iPad.

One oversight that has since been resolved via an update is the option to rate images. This in itself is a useful feature if you'd like to select your best shots from a large gallery before either working on them within the app or filtering images based on their rating

back on your computer. It can take a bit of time getting into the routine of creating a collection for the images you want to sync with the iPad, but you'll soon get the hang of it.

The Smart Previews that Lightroom creates help to ensure your iPad won't be cluttered with huge files. However, if you enable offline editing, be aware that the Smart Preview will be downloaded to your iPad, which is required to allow you to work on an image if you are out of range of a Wi-Fi hotspot. I have used the app for more than a year (mainly to rate images on the move) and recommend you download it if you'd like to work on the go and return to base knowing the adjustments or ratings you've made will automatically be synced to your desktop library. You'll like the interface too – it's clean and fast to navigate just like the desktop version, the sliders you use to make image adjustments are precise and it provides excellent integration with other photography apps that you might frequently use.

Michael Topham

● For more on Adobe Lightroom, look out for our free Lightroom supplement with next week's issue (AP 4 July).

The Lightroom Mobile app allows you to rate your images while on the move



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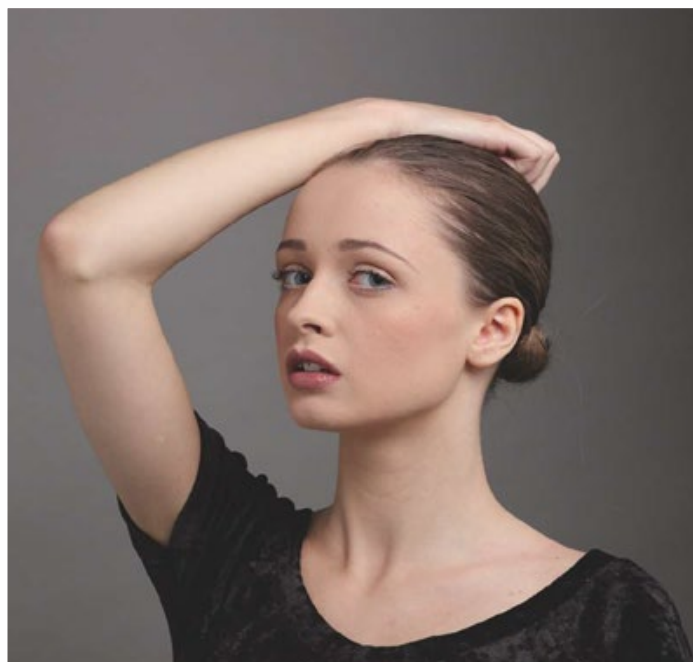
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BLAST FROM THE PAST

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Ivor Matanle remembers the 532/16 folding rangefinder

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The Super Ikonta 532/16, for 6x6cm images on 120 (11-on-120 pre-Second World War, 12-on-120 after 1953) was the culmination of Zeiss Ikon development through several models of 6x6 coupled-rangefinder folding cameras before the Second World War. The pre-war camera was reintroduced from 1946/47, with an X-synchronised version in 1951. From 1953, a cosmetically modified 532/16 with 50mm f/2.8 coated Tessar and Synchro Compur shutter was produced.

The original version of the 532/16 became an official camera of the British Army film unit in the Second World War.

What's good Tank-like engineering quality and weight. Accurate rangefinder.

What's bad The 80mm f/2.8 Tessar lens is not always crisp unless stopped down to f/8. Beware of problems caused by amateur 'repairers'.



Product photography table

1 This is the station for small tabletop still-life photography for our print and online requirements. Products are arranged on seamless Colorama paper backgrounds, where colours and textures can be quickly changed to suit the brief and lighting is provided via a combination of Elinchrom monobloc flash heads. A black flag is at hand for shading or to control light spill, and we have a various shapers and dishes, from snoots to spot attachments.

Diorama test scene

2 This permanent arrangement of vintage cameras and accessories, which will be familiar to all who study our camera reviews and tests, provides a range of colours and textures for evaluating image quality. The scene is lit by two daylight-balanced continuous lamps set permanently in position, so the luminance and colour balance are identical for each test.

Spherical transparency illuminator

3 As part of our Image Engineering test suite, the LE6-100 is a stand-mounted sphere that provides an even and controllable light source for backlit transparent test charts. The chart has 20 density patches for evaluating dynamic range performance, with the files it produces being analysed with IQ Analyzer software. The charts are interchangeable for additional tests, including shading and colour.



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Foba camera stand

4 A camera stand is the most important fixture in the studio, and this Foba stand provides a stable platform for securing cameras and lenses while testing. It is massive and heavy, and ensures there is no movement of the camera or lens. It also has millimetre-calibrated scales for accurate repositioning. The Foba stand has a long side arm, which is incredibly handy for overhead photography and high camera angles.

Wall-mounted test charts and tungsten heads

5 We have a permanent mount for large test charts, which are lit by a pair of tungsten heads with softboxes. The lights are perfect for the even illumination and accurate colour temperature we need to reproduce resolution, distortion and shading tests time after time, and they have also been used as rather stunning beauty lights.

Full-length Colorama background set

6 There are times when we need to be able to shoot full-length model and portrait images and the occasional very large product. Wall-mounted background supports have black, white and grey papers permanently in position, with flash heads on wall-mounted side arms to light the background evenly. The flash heads are essential for lighting out white backgrounds to produce a clean white for cut-out images.



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Professor Newman on...

High resolution

Bob Newman on how modern cameras shake their way to high resolution

New features are sometimes like buses – they all seem to appear at once.

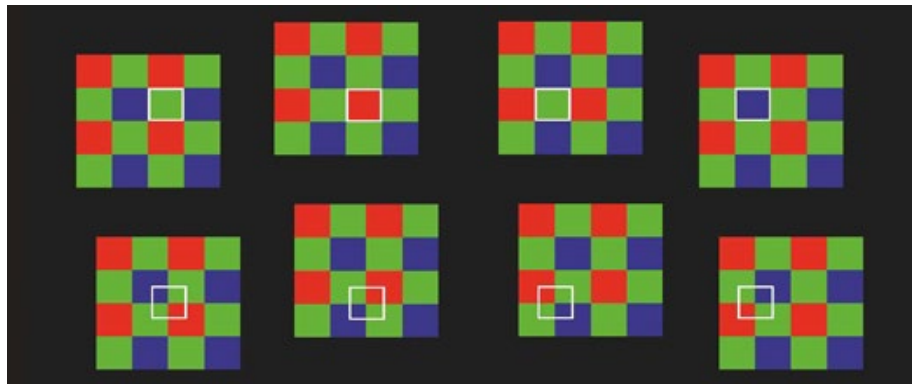
Recently there has been a spate of cameras offering increased resolution using a process that involves making microscopic movements of the sensor between multiple exposures and then composing the resultant frame into one with increased resolution.

The first exponent of this technique was Hasselblad, which used sensor shift in the H5D-200c MS to produce (apparently) a 200MP output from a 50MP sensor. Four exposures were made, cycling round the Bayer sensor pattern, to take a full-colour sample at each pixel position as opposed to the single colour at each position that the raw Bayer image gives. The effect of this is a full-colour image that is especially useful in eliminating colour moiré effects, which cameras without anti-aliasing filters are prone to.

Subsequently, camera manufacturers using sensor-shift in-body image stabilisation realised that the stabilisation mechanism could be used to produce a similar effect.

First was the Olympus OM-D

The Olympus OM-D E-M5 Mark II includes a 40MP high-resolution composite mode



How the eight separate images are exposed. The white square represents one pixel in the image projected on the sensor. Four exposures are made, so that an exposure is made through each colour filter in the Bayer array. Then the cycle is repeated at a half-pixel interval, effectively doubling area resolution

E-M5 Mark II, which added to the Hasselblad scheme an extra four exposures, covering the same cycle but shifted by an extra half pixel. Thus, the E-M5 Mark II, in its 'high-resolution' mode, is sampling the image in all three colour channels at 32 million locations, as opposed to sampling in one colour at 16 million locations in its native mode. From this it creates 40MP JPEG files, or raw files which can be converted to 64MP images.

Next was Pentax, which built into the K-3 II a pixel-shift mode rather like the original Hasselblad version. It samples full colour in each pixel location, but outputs at the sensor's

native 24MP resolution.

So, does the Olympus sensor-shift high-resolution mode produce the same result as a 32MP sensor? Obviously, the technique has its limitations. The most obvious one is that it takes longer to capture eight images than a single exposure, so the subject must not be moving. The second issue is that the pixels are too large to sample at the final pixel pitch. Rather than taking a precise sample of that pixel, they are averaging four output pixels, centred on the final output pixel position. The effect of this is a blurring of the high-resolution image. Another factor is that while sampling all colour channels at each position is advantageous, every reproduction chain in actual use 'decimates' the colour channels, so the final colour resolution may not be as expected.

That said, for static subjects, this high-resolution mode offers real advantages, such as freedom from colour aliasing. With the fashion for cameras without anti-aliasing filters, distracting colour aliasing can wreck many images in the places where high resolution is desirable, like in the rendition of subtle textures. With the absence of these effects, the high-resolution mode is ideal for such situations.



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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FUJI 27mm f2.8 R FUJINON LENS BLACK.....	MINT BOXED AS NEW £225.00
FUJI 35mm f1.4 R FUJINON BLACK LENS.....	MINT BOXED AS NEW £319.00
FUJI 18 - 55mm f2.8/4 R OIS XF FUJINON.....	MINT BOXED AS NEW £325.00
FUJI EF 20 FLASHGUN FOR X PRO1.....	MINT BOXED AS NEW £79.00
FUJI EF-42 FLASHGUN FOR X PRO1.....	MINT BOXED AS NEW £139.00
FUJI LC-X PRO 1 PREMIUM LEATHER CASE X PRO-1.....	MINT BOXED £99.00
FUJI SS PRO COMPLETE WITH ALL ACCESSORIES.....	MINT-BOXED £275.00
NIKON D610 BODY COMPLETE ONLY 100 ACTUATIONS.....	MINT BOXED AS NEW £945.00

NIKON D7000 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £345.00
NIKON D5100 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £225.00
NIKON D3200 BODY COMPLETE.....	MINT BOXED £175.00
NIKON D3100 BODY WITH NIKON 18-55 VR L + CHARGER.....	MINT- £199.00
NIKON D3000 BODY WITH NIKON 18-55 VR COMPLETE.....	MINT BOXED £175.00
NIKON D300 BODY COMPLETE WITH ALL ACCESS.....	MINT- BOXED £299.00
NIKON D80 BODY COMPLETE WITH ALL ACCESS.....	MINT- £165.00
NIKON D80 BODY COMPLETE WITH ACCESS.....	EXC++ £145.00
NIKON D70 BODY COMPLETE.....	MINT BOXED £119.00
NIKON D70 BODY WITH BATTERY AND CHARGER.....	MINT- £95.00
NIKON COOLPIX P7000 10.1 Mp COMPLETE.....	MINT BOXED £99.00
NIKON COOLPIX P6000 13.5 MpCOMPLETE.....	MINT BOXED £79.00
NIKON MB-D11 BATTERY GRIP FOR NIKON D7000 etc.....	MINT BOXED £149.00
NIKON MB-D10 BATTERY GRIP FOR D300/300S/700.....	EXC++BOXED £79.00
NIKON MB-D80 BATT GRIP FOR NIKON D80/D90.....	EXC++ £49.00
NIKON SB850 DG SPEEDLIGHT COMPLETE.....	MINT-BOXED £59.00
NIKON SB800 SPEEDLIGHT.....	MINT- £139.00
NIKON SB800 SPEEDLIGHT.....	MINT BOXED £195.00
NIKON SB900 SPEEDLIGHT COMPLETE.....	MINT BOXED £199.00
NIKON R1C1 CLOSE UP SPEEDLIGHT COMMANDER KIT.....	MINT BOXED £445.00
MEZ 45 OL4 DIGITAL FLASH FOR NIKON.....	MINT- £175.00
NIKON MH 19 MULTI-CHARGER FOR NIKON D700 etc.....	MINT-BOXED £75.00
SIGMA EF 530 DG ST ELECTRONIC FLASH IIII NIKON FIT.....	MINT BOXED £75.00
NIKON SC 29 T2 REMOTE CORD.....	MINT BOXED £35.00
NIKON MC 36 REMOTE CONTROL.....	MINT £79.00
OLYMPUS OM-D-M10 WITH 14-42 ZUIKO LENS + CHARGER.....	MINT £325.00
OLYMPUS E-P1 12Mp + 14-42 LENS AND LEATHER CASE.....	MINT BOXED £149.00
OLYMPUS E-PL5 WITH 14-42 LENS COMPLETE.....	MINT BOXED £199.00
SIGMA 10-20mm f4.5/5.6 DC EX HSM OLYMPUS 4/3rds.....	MINT+HOOD £225.00
OLYMPUS 50mm f2 MACRO ZUIKO DIGITAL ED 4/3rds.....	MINT CASED £365.00
OLYMPUS 12 - 60mm f2.8/4 SWD ZUIKO DIG ED 4/3RDS.....	MINT CASED £445.00
OLYMPUS 70 - 300mm f4.5/6 ZUIKO DIGITAL ED 4/3rds.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3rds.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25mm.....	MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR F3 BODY.....	MINT £99.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £39.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL - 40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC GX7 BODY WITH PANASONIC 14-42 KIT.....	MINT BOXED £445.00
PANASONIC GF1 BODY COMP WITH ACCESSORIES.....	MINT BOXED £75.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMC-Z762Z WITH LEICA LENS.....	MINT £129.00
SIGMA 30mm f2.8 DN MICRO 4/3rds.....	MINT BOXED £115.00
SONY A7 BODY COMPLETE LITTLE USE.....	MINT BOXED £675.00
SONY DT 30mm f2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY 16 - 105mm f3.5/5.6 DT LENS WITH HOOD.....	MINT £195.00
SONY ALPHA 28 - 75mm f2.8 SAM LENS.....	MINT BOXED £299.00
SIGMA 1.4 APO EX DG TELECONVERTER FOR SONY.....	MINT BOXED £125.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1 BODY.....	EXC+ £115.00
CANON EOS 1N BODY.....	EXC+ £145.00
CANON EOS 3 BODY.....	EXC++ £99.00
CANON 17 - 40mm f4 USM "L" WITH HOOD.....	MINT-CASED £425.00
CANON 17 - 40mm f4 USM "L" WITH FILTER.....	MINT BOXED £465.00
CANON 20 - 35mm f2.8 USM "L".....	MINT- £499.00
CANON 24 - 70mm f2.8 USM "L" MKI.....	MINT BOXED AS NEW £695.00
CANON 24 - 105mm f4 USM "L" IMAGE STABILIZER.....	MINT CASED £595.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER.....	MINT-CASED £1,225.00

CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK1.....	MINT BOXED £899.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STAB MK II.....	MINT BOXED £1,195.00
CANON 100 - 400mm f4.5/5.6 USM "L" IMAGE STABILIZERMINT-CASED £775.00	
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
CANON 35mm f1.4 USM "L" SUPERB SHARP LENS.....	MINT BOXED £775.00
CANON 85mm f1.2 USM "L" MK II LATEST.....	MINT BOXED AS NEW £1,195.00
CANON 100mm f2.8 MACRO USM "L" IS LATEST.....	MINT BOXED £525.00
CANON 200mm f2.8 USM "L" MK II WITH HOOD.....	MINT £475.00
CANON 300mm f2.8 USM "L" WITH FLIGHT CASE.....	EXC+++BOXED £1,695.00
CANON 300mm f2.8 USM "L" IS WITH FLIGHT CASE.....	MINT-CASED £2,295.00
CANON 300mm f4 USM "L" IMAGE STABILIZER.....	MINT BOXED £865.00
CANON 400mm f5.6 USM "L" WITH HOOD AND CASE.....	MINT BOXED £845.00
CANON 400mm f4 DO USM IMAGE STABILIZER LENS.....	MINT-CASED £2,595.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £149.00
CANON 60mm f2.8 USM MACRO LATEST.....	MINT BOXED £279.00
CANON 100mm f2 USM.....	MINT- £295.00
CANON 15 - 85mm f3.5/5.6 EF-S USM IS + CAN HOOD.....	MINT+HOOD £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT- £445.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER + HOOD.....	MINT BOXED £475.00
CANON 17 - 85mm f4/5.6 IMAGE STABILIZER.....	MINT BOXED £169.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 135mm f3.5/5.6 EFS IMAGE STABILIZER.....	MINT + HOOD £195.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £325.00
CANON 28 - 90mm f4/5.6 USM.....	MINT £69.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £145.00

CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £195.00
CANON 28 - 200mm f3.5/5.6 USM.....	MINT £179.00
CANON 35 - 80mm f4/5.6 EF MKIII.....	MINT £39.00
CANON 55 - 250mm f4/5.6 MKII IMAGE STABILIZER.....	MINT BOXED £159.00
CANON 70 - 300mm f4.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £265.00
CANON 75 - 300mm f4.5/5.6 + HOOD.....	MINT £89.00
CANON 75 - 300mm f4.5/5.6 USM.....	MINT- £99.00
CANON 75 - 300mm f4/5.6 EF MK III (LATEST VERSION).....	MINT BOXED £129.00
CANON 75 - 300mm f4/5.6 EF MK III (LATEST VERSION).....	MINT £95.00
CANON 100 - 300mm f4/5.6 USM.....	MINT- £95.00
CANON EF 1.4x EXTENDER MK I.....	MINT £179.00
CANON EF 1.4x EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0x EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0x EXTENDER MK II.....	MINT CASED £179.00
KENCO DG CANON FIT TUBE SET 12,20,36mm.....	MINT BOXED £99.00
CANON EF 1.4x EXTENDER MK I.....	MINT £179.00
CANON EF 1.4x EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0x EXTENDER MK I.....	MINT BOXED £175.00
CANON EF 2.0x EXTENDER MK II.....	MINT BOXED £185.00
CANON EF 2.0x EXTENDER MK II.....	MINT CASED £179.00
KENCO CANON FIT TUBE SET 12,20,36mm.....	MINT- £99.00
KENCO TELEPLUS PRO 300 DGX 2.0 TELECONVERTER.....	MINT BOXED £159.00
TELEPLUS MC7 F ELEMENT 2x TELECONVERTER.....	MINT- £75.00
TELEPLUS 2X CONVERTER CANON A/F.....	MINT- £45.00
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CANON ST-E2 SPEEDLITE TRANSMITTER.....	MINT BOXED £125.00
CANON 540 EZ FLASH + INST.....	MINT BOXED £69.00
CANON 540 EZ FLASH + INST.....	MINT- CASED £59.00
CANON 420 EZ FLASH.....	MINT CASED £39.00
CANON ANGLE FINDER B.....	MINT BOXED £79.00
CANON ANGLE FINDER C.....	MINT BOXED £125.00
CANON LC3 TRANSMITTER AND RECEIVER.....	MINT £115.00
SIGMA 4.5mm f2.8 EX DC HSM CIRCULAR FISHEYE.....	MINT CASED £475.00
SIGMA 10mm f2.8 EX DC FISHEYE HSM.....	MINT BOXED £345.00
SIGMA 14mm f2.8 ASPHERICAL CANON FIT.....	MINT BOXED £345.00
SIGMA 105mm f2.8 EX DG MACRO SUPERB SHARP LENS.....	MINT BOXED £249.00
SIGMA 17 - 35mm f2.8/4 EX HSM APHERIC.....	MINT- £179.00
SIGMA 70 - 300mm f4.5/6 APO MACRO DG + HOOD.....	MINT BOXED £95.00
SIGMA 120 - 400mm f4.5/6 APO DG HSM OS.....	NEW £495.00
SIGMA 170 - 500mm f5/6.3 APO COMP WITH HOOD.....	MINT-BOXED £299.00
TAMRON 14mm f2.8 SP ASPHERICAL WIDE ANGLE.....	MINT CASED £345.00
TAMRON 90mm f2.8 SP DI MACRO LENS.....	MINT BOXED £225.00
TAMRON 28 - 300mm f3.5/6.3 I/F LD DI ASP VIB CONTROL.....	MINT BOXED £375.00
TOKINA 10 - 17mm f3.5/4.5 ATX DX FISHEYE (LATEST).....	MINT £299.00

Contax 'G' Compacts & SLR & Ricoh

CONATX G2 BODY.....	EXC++ £345.00
CONATX TIT TITANIUM COMPACT + LEATHER CASE.....	MINT CASED £299.00
CONATX 28mm f2.8 BIOGON "G" + HOOD, FILTER, CAP.....	MINT £275.00
CONATX 90mm f2.8 SONNAR "G" + HOOD, FILTER, CAP.....	MINT CASED £195.00
CONATX TLA 140 FLASH FOR G1/G2.....	MINT CASED £65.00
CONATX TLA 200 FLASH FOR G1/G2.....	MINT CASED £69.00
CONATX GD1 DATABASE FOR CONATX T3.....	MINT-BOXED £69.00
CONATX FIT YASHICA 28mm f2.8 SUPERB CONDITION.....	MINT £65.00
CONATX 45mm f2.8 TESSAR T* PANCAKE LENS + HOOD.....	MINT £195.00
CONATX 28 - 70mm f3.5/4.5 VARIO SONNAR T* MM.....	MINT BOXED £295.00
CONATX TLA 280 FLASH.....	MINT- £95.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M8 BODY BLACK VERY LOW 1042 ACTUATIONS.....	MINT-BOXED £965.00
LEICA M8 BODY BLACK COMPLETE.....	EXC++BOXED £795.00
LEICA M7 BLACK BODY LATE MODEL.....	MINT BOXED £1,295.00
LEICA M6 TTL BODY CHROME.....	MINT- £595.00
LEICA V LUX 20 COMPLETE WITH ALL ACCESSORIES.....	MINT £169.00
LEICA DIGILUX 3 COMPLETE WITH ACCESSORIES.....	MINT-BOXED £375.00
LEICA M2 BODY COMPLETE WITH INST BOOK.....	MINT-BOXED £795.00
LEICA M2 BODY WITH CASE.....	EXC++CASED £595.00
LEICA Mda BODY SER No 12659XX CIRCA 1970.....	MINT- £425.00
LEICA Mda BODY SER No 14111XXCIRCA 1975-76.....	EXC++ £399.00
LEICA I 1 & 50mm f2 NICKEL ELM ("FROM A COLLECTION").....	EXC++ £365.00
LEICA IIF REDIAL BODY ("FROM A COLLECTION").....	EXC+++ £245.00
LEICA IIIA/STANDARD WITH 5cm f2 COLL SUMMITAR.....	EXC+++ £365.00
LEICA III BODY REALLY NICE CLEAN BODY WITH CASE.....	MINT- £295.00
LEICA IIC BODY WITH CASE.....	EXC++ £195.00
LEICA CL BODY.....	MINT- £495.00
LEICA C LUX 2 COMPLETE ALSO LEATHER CASE.....	MINT BOXED £325.00
ZEISS 21mm f4.5 BIOGON ZM.....	MINT BOXED AS NEW £699.00
LEICA 16,18,21mm f4 ASPH M TRI-ELMAR 6 BIT LATEST MINT BOXED £2,750.00	
LEICA 21mm f4 SUP ANGULON + M ADAP + FINDER.....	MINT IN KEPPER £999.00
LEICA 28mm f2.8 ELMARIT M COMP WITH HOOD V.4.....	MINT BOXED £875.00
LEICA 35mm f2.8 SUMMICRON ASPH BLACK 6 BIT LATEST MINT BOXED £1,575.00	
LEICA 35mm f3.5 SUMMARON M WITH LEICA FILTER.....	MINT- £395.00
LEICA 35mm f3.5 SUMMARON M WITH SPECS.....	MINT- £395.00
LEICA 50mm f2 SUMMICRON BLACK 11826.....	MINT BOXED £895.00
LEICA 50mm f2 SUMMICRON 6 BIT LATEST.....	MINT BOXED £1,095.00
LEICA 50mm f2 SUMMICRON CHROME SER No 36301#.....	MINT+HOOD £995.00
LEICA 50mm f2 SUMMICRON BLACK COMP WITH HOOD.....	MINT BOXED £850.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE THORIUM.....	MINT- £399.00
LEICA 50mm f2 SUMMICRON COLLAPSIBLE THORIUM.....	MINT £465.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	EXC+++ £595.00
LEICA 50mm f2 SUMMICRON CHROME M FIT.....	MINT £645.00
LEICA 50mm f2 CLOSE FOCUS SUMMICRON.....	EXC++ £445.00
LEICA 5cm f3.5 COLLAPSABLE ELMAR FOR M 13339##.....	MINT- £325.00
LEICA MACRO ELMAR 90mm f4 BLACK 11633.....	MINT BOXED £1,295.00
LEICA 90mm f2.5 SUMMARIT M 6 BIT LATEST + HOOD.....	MINT CASED £875.00
LEICA 90mm f4 ELMAR C M MOUNT.....	MINT-CASED £275.00
LEICA 135mm f2.8 ELMARIT WITH SPECS.....	EXC++ £295.00
LEICA 135mm f4.5 HEKTOR.....	EXC+ £75.00
VOIGTLANDER 21mm f4 COL SKO FINDER + M RING.....	MINT- £295.00
VOIGTLANDER 25mm f4 COL SKOPAR VM.....	MINT-BOXED £275.00
VOIGTLANDER 28mm f2 BLACK VM.....	MINT £345.00
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VOIGTLANDER 15mm FINDER.....	MINT- £79.00
VOIGTLANDER BESSA R GRIP FOR R,R2,R3 etc.....	MINT BOXED £49.00
LEICA UNIVERSAL POLARISING FILTER KIT M(13356).....	MINT BOXED £225.00
LEICA MOTOR M FOR M6,M6TTL etc.....	MINT BOXED AS NEW £225.00
LEICA M GRIP FOR M7/M6/M6TTL etc.....	MINT- £49.00
CANON 28mm f3.5 SERENAR SCREW.....	MINT- £175.00
LEICA 35mm f2.8 SUMMARON SCREW L39.....	MINT- £499.00
LEICA 35mm f3.5 SUMMARON SCREW.....	MINT- £299.00
LEICA 5cm f1.5 SUMMARIT SCREW.....	MINT- £365.00
LEICA 5cm f2.8 COLLAPSIBLE ELMAR SCREW.....	MINT- £299.00
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LEICA 135mm f4.5 HEKTOR + HOOD M MOUNT.....	EXC++ £99.00
LEICA 135mm f4.5 HEKTOR IN KEPPER.....	EXC+++ £199.00
LEICA FIT DALLMEYER 13.5cm f4.5 DALRAC.....	EXC+++ £375.00
LEICA 90mm f4 ELMAR BLACK SCREW.....	EXC++ £145.00
LEICA 135mm f4.5 HEKTOR + HOOD SCREW.....	EXC++ £99.00
LEICA SF24D FLASH.....	MINT BOXED £189.00
LEICA FONAR BLACK RANGEFINDER.....	MINT-CASED £175.00
LEICA WINDER M4-2 FOR M4 etc.....	MINT-BOXED £145.00
LEICA R5 BODY BLACK.....	MINT- £225.00
LEICAFLEX SL BODY CHROME.....	MINT-BOXED £245.00
LEICAFLEX SL BODY CHROME.....	MINT-BOXED £175.00
LEICA 50mm f2 SUMMICRON ROM LENS 11345.....	MINT-BOXED £445.00
LEICA 50mm f2 SUMMICRON R 2 CAM.....	MINT £199.00
LEICA 180mm f4 ELMARIT R 3 CAM.....	EXC++ £345.00

LEICA 35 - 70mm f3.5 R VARIO ELMAR.....	MINT-CASED £275.00
LEICA MOTORWINDER AND STRAP FOR R6 etc.....	MINT BOXED £145.00
LEICA ULTRAVID 8 x 42 BINOCULARS BLACK.....	MINT- £695.00
LEICA 10 x 40 TRINOVID BA WITH CASE & MANUAL.....	MINT-BOXED £495.00
ZEISS 6 x 20 B MONOCULAR WITH CASE.....	MINT CASED £125.00

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HASSELBLAD X PAN CENTRE FILTER FOR 45mm.....	MINT £145.00
HASSELBLAD 90mm f 4 FOR X PAN.....	MINT £275.00
HASSELBLAD LEATHER ERC CASE FOR X PAN.....	MINT- £175.00
HASSELBLAD X PAN II RELEASE CORD.....	MINT BOXED £59.00
BRONICA 45mm f4 RF LENS FOR RF645 WITH FINDER.....	MINT BOXED £325.00
BRONICA 40mm f 4 PE LENS TOTALLY AS NEW.....	MINT BOXED £195.00
BRONICA 40mm f4.5 ZENANON FOR ETRS/ETRSi.....	MINT- £159.00
BRONICA 50mm f2.8 ZENANON MC.....	EXC+++ £99.00
BRONICA 110mm f4.5 MACRO LENS PS.....	MINT- £295.00
BRONICA 150mm f3.5 ZENANON E MC.....	MINT BOXED £399.00
BRONICA 150mm f3.5 ZENANON E MC.....	MINT £89.00
BRONICA 150mm f4 E.....	MINT- £89.00
BRONICA ETRSi 120 BACK.....	MINT BOXED £69.00
BRONICA POLAROID BACK FOR ETRSi, ETRS etc.....	MINT BOXED £59.00
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BRONICA PLAIN PRISM FOR ETRS/ETRSi.....	EXC++ £59.00
BRONICA ROTARY PRISM FINDER FOR ETRS, ETRSi etc.....	MINT- £75.00
BRONICA SPEEDGRIP FOR ETRS/ETRSi.....	MINT- £45.00
BRONICA MOTOR WINDER E.....	EXC+++ £89.00
BRONICA 150mm f3.5 ZENANON S.....	MINT- £165.00
BRONICA 65mm f4 ZENANON PS FOR SQ.....	MINT-CASED £145.00
BRONICA 110mm f4 PS ZENANON MACRO FOR SQ.....	MINT-CASED £365.00
BRONICA 150mm f4 PS ZENANON FOR SQ.....	MINT-CASED £145.00
BRONICA PRISM ME METERED FOR SQA/SAQi.....	MINT- £89.00
BRONICA SPEED GRIP FOR SQA/SAQi.....	MINT- £59.00
MAMIYA 6 WITH 50mm f4 & 150mm f4.5 + HOODS + FILT.....	MINT- £1,499.00
MAMIYA 6 BODY WITH 50mm f4 "G" FOR 6 + HOOD, FILT.....	MINT- £1,195.00
MAMIYA 150mm f4.5 "G" WITH HOOD.....	MINT £365.00
MAMIYA 43mm f4.5 WITH FINDER & HOOD FOR 77II.....	MINT BOXED £799.00
MAMIYA 150mm f4.5 WITH HOOD FOR 77II.....	MINT BOXED £395.00
MAMIYA 150mm f4.5 + HOOD FOR MAMIYA 77II.....	MINT £425.00
MAMIYA 180mm f4.5 SEKOR Z W FOR RZ.....	MINT £199.00
MAMIYA 250mm f4.5 LENS FOR RZ.....	MINT- £195.00
MAMIYA 150mm f3.5 A/F FOR 645 A/F.....	MINT £299.00
MAMIYA 210mm f4 SEKOR C FOR 645.....	MINT CASED £195.00
MAMIYA 180mm f4.5 SEKOR FOR RB.....	MINT £169.00
MAMIYA 220mm f2.8 FOR RZ 67.....	MINT- £95.00
PENTAX 55mm f3.5 TAKUMAR SMC FOR 6x7.....	MINT- £195.00
PENTAX 55mm f2.8 FOR PENTAX 645.....	MINT BOXED £199.00
PENTAX 200mm f4 FOR PENTAX 67 + FILTER AND HOOD.....	MINT- £199.00
ROLLEIFLEX SCHNEIDER 150mm f4.5 MACRO FOR 6008.....	MINT- £575.00
VISTA TYPE I 4x5 MOUNT ROLL FILM HOLDER FOR 6x7.....	MINT- BOXED £75.00
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YASHICAMAT 124G YASHICA TELE ADAPTOR KIT.....	MINT CASED £69.00

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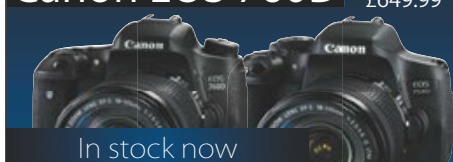
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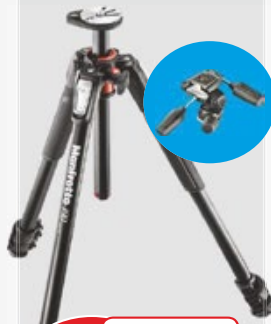


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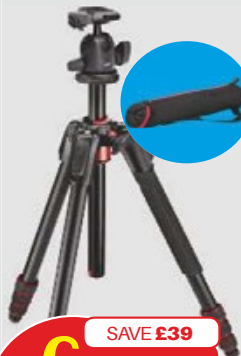
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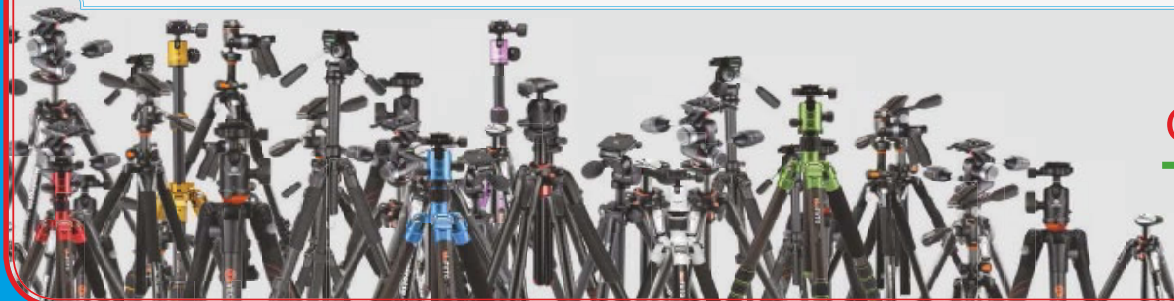
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5.0 fps
1080p movie mode

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5.0 fps
1080p movie mode

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24.1 megapixels
6.0 fps
1080p movie mode

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CUSTOMER REVIEW: D7100 Body
★★★★★ 'Quality bit of kit! Love it!' Fang! - Warwickshire



Nikon D7200

24.2 megapixels
6.0 fps
1080p movie mode

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6.0 fps
1080p movie mode
Full Frame CMOS Sensor

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6.5 fps
1080p movie mode
Full Frame CMOS Sensor

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5.0 fps
Full Frame CMOS Sensor

D810 **£2349**

D810 Body **£2349**
NEW D810A Body **£2999**

Read our D810 review on our blog at wex.co.uk/blog



Nikon D4s

16.2 megapixels
11.0 fps
Full Frame CMOS Sensor

D4s **£4449**

D4s Body **£4449**

CUSTOMER REVIEW: D4s Body
★★★★★ 'Spectacular Camera' Charlie Delta - Hertfordshire

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A7 II Black

24.3 megapixels
5.0 fps
1080p movie mode

NEW

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24.3 megapixels
11.0 fps

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A77 II

24.3 megapixels
12.0 fps
1080p movie mode

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12.0 fps
4K Video

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16.8 megapixels
4K Video

NEW

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NEW G7 Body **£599**
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10.0 fps

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Pentax K-3 II

24.3 megapixels
8.3 fps
Full HD movie mode

NEW

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7.0 fps

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0 fps
1080p movie mode

NEW

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20.2 megapixels
7.0 fps
1080p movie mode

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CUSTOMER REVIEW: EOS 70D + 18-135mm IS STM

★★★★★ 'An excellent step up'
Adam – Portsmouth

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10.0 fps
1080p movie mode
Full Frame CMOS sensor

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when bought with
selected lenses

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4.5 fps
1080p movie mode
Full Frame CMOS sensor

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6.0 fps
1080p movie mode
Full Frame CMOS sensor

up to £250 CASHBACK**
when bought with
selected lenses

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18.1 megapixels
12.0 fps
Full Frame CMOS sensor

1Dx Body £4499

CUSTOMER REVIEW: EOS 1D X Digital SLR Camera Body

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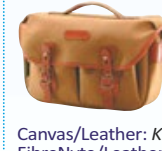
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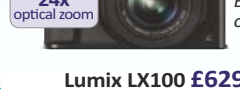


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Panasonic

24x optical zoom
Black or Silver



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Stylus 1
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SONY



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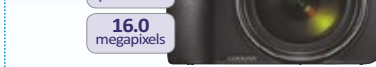


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Ink Cartridges

We carry one of the largest ranges of printer ink cartridges in the UK, with cartridges in stock for practically every inkjet printer. We always stock **Original** cartridges, which are made by your printer manufacturer, and in many cases we also offer **Compatible** cartridges, which are usually made by a UK company called **Jet Tec**. Using **Jet Tec Compatibles** is a way of saving money, without compromising on the quality of your prints.

Here are the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson... so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best choice of ink in this group test, period. There's just no getting away from the superb combination of performance and pricing."
- Computer Upgrade Magazine

Canon

PGI29
Pixma Pro 1
Originals:
Set of 12
Colours 36ml each
£229.99
£19.99

PGI72
Pixma Pro 10
Originals:
Set of 10
Colours 14ml each
£94.99
£9.99

CLi42
Pixma Pro 100
Originals:
Set of 8
Colours 13ml each
£74.99
£9.99

CLi8
Pixma Pro 9000
Originals:
Set of 8
Colours 14ml each
£74.99
£9.99
Compatibles:
Set of 10
Colours 14ml each
£27.99
£3.99

PGI9
Pixma Pro 9500
Originals:
Set of 10
Colours 14ml each
£84.99
£8.99
Compatibles:
Set of 10
Colours 14ml each
£44.99
£4.99

More Canon Inks...

Originals:
PGI520/CLi521 Set of 5 **£42.99**
PGI520 Black 19ml **£9.99**
CLi521 Colours 9ml **£8.99**
PGI525/CLi526 Set of 5 **£42.99**
PGI525 Black 19ml **£9.99**
CLi526 Colours 9ml **£8.99**
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PGI550 Black 15ml **£9.99**
CLi551 Colours 7ml **£7.99**
PGI550/CLi551XL Set of 5 **£54.99**
PGI550XL Black 22ml **£11.99**
CLi551XL Colours 11ml **£10.99**
PG540 Black 8ml **£10.99**
PG540XL Black 21ml **£15.99**
CL541 Colour 8ml **£13.99**
CL541XL Colour 15ml **£15.99**
PG545XL Black 15ml **£13.99**
CL546XL Colour 13ml **£15.99**

Compatibles:
PGi5 Black 27ml **£4.99**
CLi8 Colours 13ml **£3.99**
PGi5/CLi8 Set of 5 **£19.99**
PGI520 Black 19ml **£4.99**
CLi521 Colours 9ml **£3.99**
PGI520/CLi521 Set of 5 **£19.99**
PGI525 Black 19ml **£4.99**
CLi526 Colours 9ml **£3.99**
PGI525/CLi526 Set of 5 **£19.99**
PGI550XL Black 25ml **£4.99**
CLi551XL Colours 12ml **£3.99**
PGI550/CLi551XL Set of 5 **£19.99**
BCi6 Colours 15ml **£2.99**
PG40 Black 28ml **£12.99**
CL41 Colour 24ml **£16.99**
PG50 Black 28ml **£12.99**
CL51 Colour 24ml **£14.99**
PG510 Black 11ml **£13.99**
CL511 Colour 11ml **£15.99**
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CL513 Colour 15ml **£15.99**
PG540XL Black 21ml **£13.99**
CL541XL Colour 15ml **£15.99**

Many more in stock!

EPSON

T0481-T0486
Seahorse Inks
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Colours 13ml each
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Compatibles:
Set of 6
Colours 13ml each
£19.99
£3.99

T0541-T0549
Frog Inks
Originals:
Set of 6
Colours 13ml each
£105.99
£14.99
Compatibles:
Set of 6
Colours 13ml each
£27.99
£3.99

T0591-T0599
Lily Inks
Originals:
Set of 8
Colours 13ml each
£89.99
£11.99
Compatibles:
Set of 8
Colours 13ml each
£27.99
£3.99

T0711-T0714
Cheetah Inks
Originals:
Set of 4
Black 7.4ml
Colours 5.5ml each
£32.99
£8.99
Compatibles:
Set of 4
Black 7.4ml
Colours 5.5ml each
£14.99
£4.99
£3.99

T0791-T0796
Owl Inks
Originals:
Set of 6
Colours 11.1ml each
£72.99
£12.99
Compatibles:
Set of 6
Colours 11.1ml each
£19.99
£3.99

T0801-T0806
Hummingbird Inks
Originals:
Set of 6
Colours 7.4ml each
£49.99
£8.99
Compatibles:
Set of 6
Colours 7.4ml each
£19.99
£3.99

T0871-T0879
Flamingo Inks
Originals:
Set of 8
Colours 11.4ml each
£66.99
£9.99

T0961-T0969
Husky Inks
Originals:
Set of 8
Colours 11.4ml each
£69.99
£8.99
Compatibles:
Set of 8
Colours 11.4ml each
£27.99
£3.99

T1571-T1579
Turtle Inks
Originals:
Set of 8
Colours 25.9ml each
£149.99
£18.99

More Epson inks >>>

Albums & Frames

We now stock a comprehensive range of frames, mounts, albums and accessories. The full range can be viewed on our website, with detailed close-up images of each product to help you choose the perfect way to display your printed photographs. Below is just a tiny sample of what we offer:

Grace Albums
Available in Burgundy or Blue.

Travel Albums
Over a dozen designs in stock.

Grafton Albums
Available in Burgundy or Blue.

Baby Albums
Multiple different designs available.

Memo Style Albums:
Grace 6x4 100 photos **£6.99**
Grace 6x4 200 photos **£11.99**
Grace 6x4 300 photos **£16.99**
Grace 7x5 100 photos **£8.99**
Grace 7x5 200 photos **£15.99**
Grace A4 100 photos **£17.99**
Grafton 6x4 200 photos **£11.99**
Grafton 7x5 200 photos **£15.99**
Baby 6x4 200 photos **£11.99**
Travel 6x4 200 photos **£9.99**

Self Adhesive Style Albums:
Grace 26x32cm 40 pages **£17.99**
Grace 29x32cm 100 pages **£16.99**
Grafton 29x32cm 100 pgs **£16.99**
Baby 29x32cm 100 pages **£14.99**

Traditional Style Albums:
Grace 29x32cm 100 pages **£16.99**
Grafton 29x32cm 100 pgs **£16.99**
Baby 29x32cm 100 pages **£14.99**

Accessories:
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Photo Stickers Pack of 500 **£1.99**

Emilia Frames
Distressed wood shabby chic effect.
Blue or White.

Rio Frames
Handcrafted solid wood with 30mm wide profile, in four colours.

Frisko Frames
Simple, basic design available in a huge range of sizes & colours.

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Frisko 7x5 seven colours **£2.29**
Frisko 8x6 seven colours **£2.79**
Frisko 9x6 seven colours **£3.49**
Frisko 10x8 seven colours **£3.79**
Frisko 12x8 seven colours **£4.59**
Frisko A4 seven colours **£3.99**
Frisko A3 seven colours **£8.99**

Wood Bevel, Glass Front:
Emilia 6x4 two colours **£4.99**
Emilia 7x5 two colours **£5.99**
Emilia 8x6 two colours **£6.99**
Emilia 10x8 two colours **£7.99**
Emilia 12x8 two colours **£8.99**
Rio 6x4 four colours **£5.99**
Rio 7x5 four colours **£6.99**
Rio 8x6 four colours **£7.99**
Rio 10x8 four colours **£7.99**
Rio 12x8 four colours **£9.99**

We also stock bevel mount frame inserts and strut mounts.

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Killer Whale
Originals:
Set of 9
Colours 25.9ml each
£169.99
£18.99

T5801-T5809
3800/3880 Ink
Originals:
Set of 8
Colours 25.9ml each
£314.99
£39.99

No.24
Elephant Inks
Originals:
Set of 6
Colours 4.6ml each
£41.99
£7.99
No.24XL Set of 6 **£64.99**
No.24XL Colours 8.7ml each **£11.99**

No.26
Daisy Inks
Originals:
Set of 4
Colours 4.6ml each
£29.99
£8.99
No.26XL Set of 4 **£49.99**
No.26XL Colours 9.7ml each **£13.99**

More Epson Inks...
Originals:
No.16 Black 5.4ml **£7.99**
No.16 Colours 3.1ml each **£5.99**
No.16 Set of 4 **£22.99**
No.16XL Set of 4 **£42.99**
No.18 Black 5.2ml **£7.99**
No.18 Colours 3.3ml each **£5.99**
No.18 Set of 4 **£22.99**
No.18XL Set of 4 **£42.99**
No.27 Set of 4 **£33.99**
No.27XL Set of 4 **£74.99**

Compatibles:
No.16 Set of 4 **£14.99**
No.16 Black 12ml **£4.99**
No.16 Colours 12ml each **£3.99**
No.18 Set of 4 **£14.99**
No.18 Black 12ml **£4.99**
No.18 Colours 12ml each **£3.99**

Many more in stock!

Originals:
No.38 Colours 27ml each **£26.99**
No.300 Black 4ml **£10.99**
No.300 Colour 4ml **£12.99**
No.301 Black 3ml **£9.99**
No.301 Colour 3ml **£11.99**
No.350 Black 4.5ml **£11.99**
No.351 Colour 3.5ml **£14.99**
No.363 Black 6ml **£13.99**
No.363 C/M/Y/PC/PM each **£9.99**
No.363 SET OF 6 **£39.99**
No.364 Black 6ml **£7.99**
No.364 PB/C/M/Y 3ml each **£6.99**
No.364 SET OF 4 **£21.99**
No.364XL Black 14ml **£13.99**
No.364XL PB/C/M/Y 6ml each **£12.99**
No.364XL SET OF 4 **£49.99**
No.920XL SET OF 4 **£46.99**
No.932XL SET OF 4 **£43.99**
No.950XL SET OF 4 **£69.99**

Compatibles:
No.15 Black 46ml **£4.99**
No.21 Black 10ml **£7.99**
No.22 Colour 21ml **£11.99**
No.45 Black 45ml **£4.99**
No.56 Black 24ml **£9.99**
No.57 Colour 24ml **£12.99**
No.78 Colour 36ml **£9.99**
No.110 Colour 12ml **£10.99**
No.300XL Black 18ml **£14.99**
No.300XL Colour 18ml **£16.99**
No.301XL Black 15ml **£14.99**
No.301XL Colour 18ml **£16.99**
No.337 Black 21ml **£10.99**
No.338 Black 21ml **£10.99**
No.339 Black 34ml **£12.99**
No.343 Colour 21ml **£12.99**
No.344 Colour 21ml **£14.99**
No.348 Photo 21ml **£12.99**
No.350XL Black 30ml **£14.99**
No.351XL Colour 20ml **£16.99**
No.363 Black 20ml **£6.99**
No.363 Colours 6ml each **£4.99**
No.363 SET OF 6 **£24.99**
No.364 Black 10ml **£4.99**
No.364 Colours 5ml each **£3.99**
No.364 SET OF 4 **£15.99**
No.364XL Black 18ml **£8.99**
No.364XL Colours 11ml each **£7.99**
No.364XL SET OF 4 **£31.99**

Many more in stock!

Photo Papers

We carry a massive range of papers (sheets & rolls) at competitive prices. Below are some examples of the selection we stock.



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6x4 100 sheets **£9.99**
Colours 36ml each **£19.99**
Photo Glossy 200gsm:
6x4 100 sheets **£9.99**
A4 20 sheets **£6.99**
Premium Pearl 270gsm:
6x4 50 sheets **£6.99**
A4 20 sheets **£8.99**
Premium Gloss 270gsm:
A4 25 sheets **£8.99**
A3 25 sheets **£15.99**
A3+ 25 sheets **£19.99**
Smooth Pearl 310gsm:
6x4 100 sheets **£14.99**
7x5 100 sheets **£17.99**
A4 25 sheets **£12.99**
A4 100 sheets **£39.99**
A4 250 sheets **£84.99**
A3 25 sheets **£25.99**
A3+ 25 sheets **£35.99**
17" Roll 30 metres **£69.99**
24" Roll 30 metres **£96.99**

Smooth Gloss 310gsm:
6x4 100 sheets **£14.99**
7x5 100 sheets **£17.99**
A4 25 sheets **£12.99**
A4 100 sheets **£39.99**
A4 250 sheets **£84.99**
A3 25 sheets **£25.99**
A3+ 25 sheets **£35.99**
Premium Matt Duo 200 gsm:
A4 50 sheets **£12.99**
A3+ 50 sheets **£34.99**
Heavy Duo Matt 310gsm:
A4 50 sheets **£17.99**
A3 50 sheets **£44.99**
Gold Fibre Silk 310gsm:
A4 50 sheets **£37.99**
A3+ 50 sheets **£89.99**
Gold Mono Silk 270gsm:
A4 25 sheets **£16.99**
A3+ 25 sheets **£42.99**

Fotospeed

Smooth Pearl 290gsm:
6x4 100 sheets **£12.99**
7x5 100 sheets **£16.99**
A4 50 sheets **£17.99**
A3 50 sheets **£34.99**
A3+ 25 sheets **£25.99**
Panoramic 25 sheets **£26.99**
17" Roll 30 metres **£68.99**
24" Roll 30 metres **£85.99**

PF Lustre 275gsm:
6x4 100 sheets **£12.99**
7x5 100 sheets **£16.99**
A4 50 sheets **£17.99**
A3 25 sheets **£35.99**
A3+ 50 sheets **£47.99**
Panoramic 25 sheets **£26.99**
17" Roll 30 metres **£69.99**
24" Roll 30 metres **£86.99**

PF Gloss 270gsm:
A4 50 sheets **£17.99**
A3 50 sheets **£35.99**
A3+ 50 sheets **£47.99**
Panoramic 25 sheets **£26.99**
Matt Ultra 240gsm:
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A3 50 sheets **£26.99**
A3+ 50 sheets **£35.99**

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Etching A3 25 sheets **£34.99**
Smooth Cotton A4 25 sh **£24.99**
Smooth Cotton A3 25 sh **£51.99**

Canon

PP-201 Plus Glossy II 275gsm:
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A3 20 sheets **£27.99**
A3+ 20 sheets **£36.99**
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6x4 20 sheets **£7.99**
A4 20 sheets **£16.99**
A3 20 sheets **£37.99**
A3+ 10 sheets **£24.99**
SG-201 Semi-Gloss 260gsm:
6x4 20 sheets **£9.99**
A4 20 sheets **£11.99**
A3 20 sheets **£27.99**
A3+ 20 sheets **£42.99**
LU-101 Pro Lustre 260gsm:
A4 50 sheets **£14.99**
A3 50 sheets **£32.99**
A3+ 50 sheets **£49.99**



Smooth Pearl 280gsm:
6x4 100 sheets **£12.99**
7x5 100 sheets **£18.99**
A4 50 sheets **£18.99**
A4 50 sheets **£18.99**
A3 50 sheets **£35.99**
A3+ 25 sheets **£28.99**
17" Roll 30 metres **£64.99**
24" Roll 30 metres **£89.99**
Ultra Pearl 295gsm:
6x4 100 sheets **£14.99**
7x5 100 sheets **£20.99**
A4 25 sheets **£12.99**
A3 25 sheets **£22.99**
A3+ 25 sheets **£30.99**
13" Roll 10 metres **£21.99**
17" Roll 30 metres **£68.99**
24" Roll 30 metres **£92.99**
Titanium Lustre 280gsm:
A4 25 sheets **£22.99**
A3 25 sheets **£44.99**
A3+ 25 sheets **£62.99**

Oyster 271gsm:
6x4 100 sheets **£12.99**
7x5 100 sheets **£18.99**
A4 50 sheets **£18.99**
A3 25 sheets **£22.99**
A3+ 25 sheets **£28.99**
13" Roll 10 metres **£26.99**
17" Roll 30 metres **£64.99**
24" Roll 30 metres **£89.99**

Gloss 271gsm:
6x4 100 sheets **£12.99**
7x5 100 sheets **£18.99**
A4 50 sheets **£18.99**
A3 25 sheets **£22.99**
A3+ 25 sheets **£28.99**
13" Roll 10 metres **£26.99**
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Sandisk Ultra

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NB-11L for Canon

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D-Li109 for Pentax

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SLB-1674 for Samsung

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BG-1 for Sony

£19.99

BX-1 for Sony

£14.99

BY-1 for Sony

£12.99

NP-FM500H for Sony

£19.99

NP-FH50 for Sony

£19.99

NP-FW50 for Sony

£24.99

Battery Grips

Professional battery grips, made by Hahnel.

5DMkII for Canon

£84.99

5DMkIII for Canon

£84.99

6D for Canon

£84.99

7D for Canon

£84.99

70D for Canon

£84.99

650D/700D for Canon

£84.99

D600 for Nikon

£84.99

D800/D810 for Nikon

£84.99

D3300/D5300 for Nikon

£74.99

D7100 for Nikon

£84.99

Battery Chargers

Universal Chargers

Unipal ORIGINAL £19.99

Unipal PLUS £24.99

Unipal EXTRA £29.99

AA & AAA Chargers

Hahnel TC Novo inc. 4xAAA £8.99

Energizer Pro inc. 4xAAA £14.99

Energizer 1 Hr inc. 4xAAA £22.99

Other Batteries

Pre-Charged Rechargeables

AA GP Recyco 3+1 FREE £5.24

AAA GP Recyco 3+1 FREE £5.24

AA Energizer Extreme (4) £8.99

AAA Energizer Extreme (4) £6.99

Standard Rechargeables

AA GP 2600mAh (4) £9.99

AA Lloytron 1300mAh (4) £3.99

AA Lloytron 2700mAh (4) £6.99

AAA Lloytron 1100mAh (4) £3.99

Lithium Batteries

AA Energizer Ultimate (4) £5.99

AAA Energizer Ultimate (4) £5.99

CR123A Energizer (1) £1.99

CR2 Energizer (1) £1.99

CR2 Energizer (1) £3.99

CRV3 Energizer (1) £5.99

A544 Energizer Alkaline (1) £1.99

A23 Energizer Alkaline (1) £1.99

LR44 Energizer Alkaline (2) £1.99

CR2025, CR2032 etc £1.99

Filters

One of the largest ranges of screw-in threaded filters in the UK, from Hoya, Kood and Marumi. We carry sizes from 24mm, up to 105mm, and offer Clear Protectors, UVs, Skylights, Circular Polarisers, ND4s, ND8s, ND16s, ND32s, ND64s, ND500s, ND1000s, Variable NDs, Starbursts, Close Up Sets and more! Below are just a few examples...

KOOD Slim Frame

UV Filters

37mm £4.99

40.5mm £4.99

46mm £4.99

49mm £4.99

52mm £4.99

55mm £5.99

58mm £6.99

62mm £7.99



The U.K.s Largest Used Equipment Specialist

The ORIGINAL commission sale specialists
We also PART EXCHANGE and BUY FOR CASH
Good quality equipment always wanted

Fuji X Lenses

14mm F2.8 XF.....	E++ £499
18-55mm F2.8-4 XF.....	E++ £279
18mm F2.8 XF R.....	E++ / Mint- £179 - £199
23mm F1.4 XF R.....	Mint- £549
27mm F2.8 XF.....	E++ / Unused £199 - £219
50-230mm F4.5-6.7 OIS XC.....	E++ / Mint- £159
55-200mm F3.5-4.8 OIS XF.....	Mint- £349
60mm F2.4 XF R Macro.....	E++ £289 - £299

Micro 4/3rds Lenses

Olympus 12-40mm F2.8 M Zuiko.....	Mint £649
12-50mm F3.5-6.3 M Zuiko.....	E++ £139
12mm F2 ED M.Zuiko.....	Mint- £399
14-150mm F3.5-5.6 M.Zuiko ED II.....	Mint- £349
14-42mm F3.5-5.6 M.Zuiko II R-Black.....	E++ £79
17mm F1.8 M.Zuiko Black.....	Mint- £279
17mm F2.8 M.Zuiko.....	E++ £129
26mm F1.4 - Micro 4/3rds.....	E++ £59
40-150mm F2.8 M.Zuiko Pro.....	Mint £1,099
45mm F1.8 M.Zuiko.....	E++ £129 - £149
MCON 35 Conversion Lens.....	E++ £29
MCON-P02 Macro Converter.....	Mint £39
1.4x MC Teleconverter M.Zuiko (40-150mm F2.8).....	Mint £249

Panasonic 7-14mm F4 G Vario.....	E++ £649
12-35mm F2.8 G Vario OIS.....	E++ £539
12-35mm F3.5-5.6 Asph G.....	E++ £159
12.5mm F1.2 G 3d.....	Mint- £109
14-140mm F4-5.8 OIS.....	E++ £249
14-140mm F4-5.6 OIS HD.....	E++ £249
14-42mm F3.5-5.6 Asph OIS.....	E++ £79
14-45mm F3.5-5.6 ASPH G Vario.....	E++ £129
14mm F2.5 Asph.....	E++ £119
25mm F1.4 DG Summilux.....	E+ / Mint- £299 - £349
45-150mm F4-5.6 Asph OIS.....	E++ £149
45-175mm F4-5.6 Asph Vario PZ.....	E++ £199
45mm F2.8 DG Asph Macro.....	E++ £369
100-300mm F4-5.6 G OIS.....	E+ £279

Bronica ETRS/SI

ETRSI Complete.....	E++ £299
ETRSI Complete + AEII Prism.....	E++ £349
ETRS Body + Speed Grip.....	E++ £89
ETR Body Only.....	E- £79
30mm F3.5 PE Fisheye.....	E++ £589 - £699
40mm F4 E.....	As Seen / E+ £79 - £119
45-90mm F4-5.6 PE.....	E++ £349 - £449
70-140mm F4.5 PE.....	E++ £599
150mm F3.5 E.....	As Seen / E+ £339 - £1,019
200mm F4.5 E.....	E+ / Unused £119 - £219
200mm F5.6 E.....	E++ £129
250mm F5.6 E.....	As Seen / E++ £79 - £149
500mm F8 E.....	E+ £399
2x Converter E.....	E- £59
Rotary Finder E.....	E++ £79
Speed Grip E.....	E- £35
Polaroid Mag E.....	E+ / E++ £25 - £59

Canon EOS Flashguns

160E Speedlite.....	E++ £5
200E Speedlite.....	E+ / E++ £9 - £15
270EX Speedlite.....	E++ £59
300EZ Speedlite.....	E+ / E++ £15 - £29
380EX Speedlite.....	E- £49
420EX Speedlite.....	E++ £79
430EX II Speedlite.....	E++ / Mint- £149
430EZ Speedlite.....	As Seen / E+ £15 - £29
540EZ Speedlite.....	E++ £49
550EX Speedlite.....	E+ / E++ £99 - £109
580EX MkII Speedlite.....	E++ / Mint- £199 - £219
580EX Speedlite.....	E+ / E++ £139 - £159
580EXII Speedlite.....	E++ £149
ML3 Macrolite.....	E++ £49
MR-14EX Macro Ringlite.....	E++ / Mint- £249 - £279
ST-E2 Transmitter.....	E+ / Unused £59 - £99

Canon EOS Fit Lenses

10-17mm F3.5-4.5 DX Fish Eye Tokina.....	Ex Demo / Mint- £329 - £499
10-24mm F3.5-4.5 Di II LD Tamron.....	E++ £279
12-24mm F4 ATX Pro SD Tokina.....	E++ £279
14mm F2.8 L USM.....	Exc £699
14mm F2.8 L USM II.....	E+ / E++ £1,199 - £1,349
15-85mm F3.5-5.6 IS USM.....	E++ / Mint- £389 - £399
15mm F2.8 EF Fisheye.....	E++ £449
16-35mm F2.8 L USM.....	Exc / E++ £549 - £599
16-35mm F2.8 L USM MKII.....	E++ £849
16-50mm F2.8 ATX Pro DX Tokina.....	E++ £289
17-40mm F4 L USM.....	Exc / E++ £339 - £429
17-55mm F2.8 EFS IS USM.....	E++ £399 - £429
17-85mm F3.5-5.6 IS USM.....	E++ £149
17mm F4.0 L TSE.....	Mint- £1,349
18-135mm F3.5-5.6 IS USM.....	E++ £189
18-200mm F3.5-5.6 IS EFS.....	E+ / Mint- £229
18-55mm F3.5-5.6 EFS II.....	E++ £49 - £59
18-55mm F3.5-5.6 IS STM (EOS M).....	Mint- £79
20mm F2.8 USM.....	E+ £219
22mm F2 STM.....	Mint- £109
24-105mm F4 L IS USM.....	E+ / Mint- £329 - £429
24-200mm F3.5-5.6 SD Tokina.....	E++ £129
24-70mm F2.8 L USM.....	E++ £749
24-70mm F4 L IS USM.....	Mint- £549
24mm F1.4 L USM.....	Mint- £749
24mm F1.4 L USM MKII.....	E++ / Mint- £919 - £949
24mm F2.8 EF.....	E+ / E++ £139 - £189
24mm F2.8 IS USM.....	Mint- £359
28-135mm F3.5-5.6 IS USM.....	E+ / E++ £119 - £169
28-200mm F3.5-5.6 USM.....	E+ / E++ £139 - £149
28-300mm F3.5-6.3 XR Di VC Tamron.....	E++ £289

28-70mm F2.6-2.8 ATX Pro Tokina.....	Unused £249
28-75mm F2.8 XR Di AF Tamron.....	E+ / Mint- £169 - £219
28-90mm F4-5.6 EF III.....	E++ £49
28mm F2 ZE Zeiss.....	E+ £549
28mm F2.8 EF.....	E++ £149
28mm F2.8 PCS Shift Leica.....	E++ £699
35-135mm F3.3-4.5 MM Contax.....	E++ £449
35-350mm F3.5-5.6 L USM.....	Mint- £649
35-70mm F3.4 MM.....	E++ £299
45mm F2.8 TS-E.....	E++ £699 - £849
50-135mm F2.8 DX ATX Tokina.....	Ex Demo £480
50mm F1.4 USM.....	E++ / Mint- £199 - £229
50mm F1.8 EF Mk1.....	E++ £119
50mm F1.8 EF MkII.....	E++ £59
50mm F2.5 EF Macro.....	E+ / E++ £159
55-200mm F4-5.6 Di II Tamron.....	E++ £39
55-200mm F4.5-5.6 USM.....	E++ / Unused £69 - £89
60mm F2.8 EFS Macro.....	E++ £199 - £209
70-200mm F2.8 L IS USM.....	Exc / E++ £549 - £789
70-200mm F2.8 L IS USM II.....	Mint- £1,389
70-200mm F4 L IS USM.....	E++ £639 - £649
70-210mm F4 EF.....	E++ £79
70-300mm F4-5.6 L IS USM.....	E+ / E++ £739
70-300mm F4-5.6 LD Macro Tamron.....	Mint- £59
75-300mm F4-5.6 EF III.....	As Seen / E++ £39 - £59
75-300mm F4-5.6 IS USM.....	E- £219
85mm F1.2 L USM.....	E++ £899
85mm F1.2 L USM MKII.....	E++ £1,099
85mm F1.4 IF MC Aspherical.....	E++ £179
90-200mm F4-5.6 EF.....	E++ £79
90mm F2.8 TSE Shift.....	Mint- £789
100-400mm F4-5.6 L IS USM.....	E+ / E++ £639 - £749
100mm F2 MM.....	E++ £749
100mm F2.8 USM Macro.....	E++ / Mint- £299 - £329
150-600mm F5.6-6.3 SP VC USD Tamron.....	E++ £749
180mm F3.5 L Macro USM.....	E++ £689
200-500mm F5.6-6.3 Di LD AF Tamron.....	E++ £849
300mm F2.8 ATX SD Tokina.....	E+ / E++ £649 - £849
300mm F2.8 L USM.....	E++ £1,950
300mm F4 L IS USM.....	E++ £729
400mm F2.8 L IS USM.....	E+ £4,289
400mm F2.8 L USM.....	E- £1,989
400mm f5.6 L USM.....	E- £689 - £789
500mm F4 L IS USM.....	Mint- £4,199
500mm F4 L IS USM MKII.....	E++ £5,489
600mm F4 L IS USM.....	E++ £5,449
600mm F4 L USM.....	E++ £3,289
800mm F5.6 L IS USM.....	Mint- £7,989

Contax SLR

NX Body Only.....	E++ £129 - £189
Preview Body Only.....	E+ / Unused £49 - £249
AX Body Only.....	E+ / E++ £249 - £449
RX Body Only.....	E- £169
S2 Body Only.....	E++ / Unused £450 - £549
ST Body + P7 Battery Pack.....	E- £249
ST Body Only.....	E++ £39
RTS2 Body + Motordrive.....	E- £199
RTS2 Body + Winder.....	E- £169
RTS2 Body Only.....	E- £129 - £149
167MT Body Only.....	E+ / E++ £59 - £89
137MD Body Only.....	E- £39
139 Body + Winder.....	E- £75
28-70mm F3.5-4.5 MM.....	E++ / Mint- £259 - £279
28-80mm F3.5-5.6 AF.....	New £399
300mm F4 AE.....	E- £299
35-70mm F3.4 MM.....	E- £279
35mm F2.8 MM.....	E++ £179
50mm F1.7 AE.....	E+ £79
60mm F2.8 AE Macro.....	E++ / Mint- £399
70-200mm F4-5.6 AF.....	E++ £499
70-300mm F4-5.6 AF.....	E++ / Unused £449 - £799
100mm F2 AE.....	E+ £599
100mm F2.8 AE Macro.....	E+ £399
100mm F4 S Planar.....	E++ £699
135mm F2 (60 Year Edition).....	Unused £2,399
180mm F2.8 AE.....	Unused £599
200mm F3.5 AE.....	E++ £199
200mm F4 AE.....	Unused £449 - £499

Digital Compact Cameras

Canon Powershot A3000 IS.....	Mint- £29
Powershot A3150 IS.....	E++ £29
Powershot A3200 IS.....	Mint- £29
Powershot A810.....	Mint- £29
Powershot D10.....	E- £79
Powershot G10.....	E+ £119
Powershot G15.....	Mint- £179
Powershot G1x.....	Mint- £239
Powershot G1x + EVFDC1 Finder + Case.....	Mint £499
Powershot G1x MKII + case.....	E++ £379
Powershot G2.....	E- £29
Powershot G2 + WC-DC58.....	E++ £49
Powershot S5 IS + Hood + Adapter.....	E- £79
Powershot S70.....	As Seen £29
Powershot SX1 IS.....	E++ £99
POWERSHOT SX100IS.....	Mint- £49
POWERSHOT SX130IS.....	E++ £49
Powershot SX150 IS.....	Mint- £59
Powershot SX160 IS.....	Mint- £59
Powershot SX200 IS.....	Mint- £39
Powershot SX210 IS.....	Mint- £45 - £75

Fuji Finepix AX280

Finepix F100FD.....	As Seen £49
Finepix F11.....	E- £39
Finepix F50FD.....	E++ £19
Finepix F70EXR.....	E- £49
Finepix HS10.....	E++ £99
Finepix HS20 EXR.....	As Seen / E++ £99 - £119
Finepix JX.....	E++ £19
Finepix JX500.....	E++ £39
Finepix S1000 FD.....	Mint- £49
Finepix S100FS.....	As Seen £79
Finepix S200 EXR.....	As Seen £79
Finepix S2950.....	E++ £79 - £89
Finepix S2980.....	E- £39
Finepix S3200.....	As Seen £35
Finepix S4300.....	E++ £79
Finepix S8000 FD.....	Mint- £29
Finepix S8500.....	E++ £99
Finepix T200.....	E++ £59
Finepix Z100FD.....	As Seen £119
Finepix Z20FD.....	E++ £29
XF-1 Silver.....	E++ £99

Leica Dlux 6 + Leather Case

Dlux 5 Black + Case + Grip.....	E++ £249
Digilux 3 + 14-50mm F2.8-3.5.....	E+ / E++ £349 - £399
Digilux 3 Body Only.....	E- £249
Nikon Coolpix L22.....	Mint- £19
Coolpix L25.....	E++ £19
Coolpix L27.....	Mint- £19
Coolpix L3.....	Mint- £19
Coolpix L810.....	E++ £79
Coolpix L830.....	E+ £79
Coolpix P100.....	E- £89
Coolpix P7000.....	E++ £169
Coolpix P7000 + Leather Case.....	E++ £179
Coolpix S230.....	Mint- £29
Coolpix S3100.....	Mint- £29
Coolpix S8000.....	Mint- £99
Coolpix S8200.....	Mint- £129

Contax G Series

G2 Millennium Kit.....	E+ / Mint- £1,499 - £1,699
G2 Titanium + 45mm F2.....	E++ £599
G2 Black + 45mm F2.....	E++ £29
G1 Body + GD1 Back.....	E- £169
G1 Body only.....	E- £179 - £199

16mm F8 G + Finder.....	Mint- £999
21mm F2.8 G + Finder.....	E++ / Mint- £499 - £549
21mm F2.8 G + Finder - Black.....	E++ £649
28mm F2.8 G - Black.....	E++ £299
28mm F2.8 G - Tiliumin.....	E++ £289
90mm F2.8 G.....	E++ £199 - £229
TLA140 Flash.....	E+ / Mint- £35 - £59
TLA200 Flash.....	E++ £75

Contax SLR

NX Body Only.....	E++ £129 - £189
Preview Body Only.....	E+ / Unused £49 - £249
AX Body Only.....	E+ / E++ £249 - £449
RX Body Only.....	E- £169
S2 Body Only.....	E++ / Unused £450 - £549
ST Body + P7 Battery Pack.....	E- £249
ST Body Only.....	E++ £39
RTS2 Body + Motordrive.....	E- £199
RTS2 Body + Winder.....	E- £169
RTS2 Body Only.....	E- £129 - £149
167MT Body Only.....	E+ / E++ £59 - £89
137MD Body Only.....	E- £39
139 Body + Winder.....	E- £75
28-70mm F3.5-4.5 MM.....	E++ / Mint- £259 - £279
28-80mm F3.5-5.6 AF.....	New £399
300mm F4 AE.....	E- £299
35-70mm F3.4 MM.....	E- £279
35mm F2.8 MM.....	E++ £179
50mm F1.7 AE.....	E+ £79
60mm F2.8 AE Macro.....	E++ / Mint- £399
70-200mm F4-5.6 AF.....	E++ £499
70-300mm F4-5.6 AF.....	E++ / Unused £449 - £799
100mm F2 AE.....	E+ £599
100mm F2.8 AE Macro.....	E+ £399
100mm F4 S Planar.....	E++ £699
135mm F2 (60 Year Edition).....	Unused £2,399
180mm F2.8 AE.....	Unused £599
200mm F3.5 AE.....	E++ £199
200mm F4 AE.....	Unused £449 - £499

Digital Compact Cameras

Canon Powershot A3000 IS.....	Mint- £29
Powershot A3150 IS.....	E++ £29
Powershot A3200 IS.....	Mint- £29
Powershot A810.....	Mint- £29
Powershot D10.....	E- £79
Powershot G10.....	E+ £119
Powershot G15.....	Mint- £179
Powershot G1x.....	Mint- £239
Powershot G1x + EVFDC1 Finder + Case.....	Mint £499
Powershot G1x MKII + case.....	E++ £379
Powershot G2.....	E- £29
Powershot G2 + WC-DC58.....	E++ £49
Powershot S5 IS + Hood + Adapter.....	E- £79
Powershot S70.....	As Seen £29
Powershot SX1 IS.....	E++ £99
POWERSHOT SX100IS.....	Mint- £49
POWERSHOT SX130IS.....	E++ £49
Powershot SX150 IS.....	Mint- £59
Powershot SX160 IS.....	Mint- £59
Powershot SX200 IS.....	Mint- £39
Powershot SX210 IS.....	Mint- £45 - £75

Fuji Finepix AX280

Finepix F100FD.....	As Seen £49
Finepix F11.....	E- £39
Finepix F50FD.....	E++ £19
Finepix F70EXR.....	E- £49
Finepix HS10.....	E++ £99
Finepix HS20 EXR.....	As Seen / E++ £99 - £119
Finepix JX.....	E++ £19
Finepix JX500.....	E++ £39
Finepix S1000 FD.....	Mint- £49
Finepix S100FS.....	As Seen £79
Finepix S200 EXR.....	As Seen £79
Finepix S2950.....	E++ £79 - £89
Finepix S2980.....	E- £39
Finepix S3200.....	As Seen £35
Finepix S4300.....	E++ £79
Finepix S8000 FD.....	Mint- £29
Finepix S8500.....	E++ £99
Finepix T200.....	E++ £59
Finepix Z100FD.....	As Seen £119
Finepix Z20FD.....	E++ £29
XF-1 Silver.....	E++ £99

Leica Dlux 6 + Leather Case

Dlux 5 Black + Case + Grip.....	E++ £249
Digilux 3 + 14-50mm F2.8-3.5.....	E+ / E++ £349 - £399
Digilux 3 Body Only.....	E- £249
Nikon Coolpix L22.....	Mint- £19
Coolpix L25.....	E++ £19
Coolpix L27.....	Mint- £19
Coolpix L3.....	Mint- £19
Coolpix L810.....	E++ £79
Coolpix L830.....	E+ £79
Coolpix P100.....	E- £89
Coolpix P7000.....	E++ £169
Coolpix P7000 + Leather Case.....	E++ £179
Coolpix S230.....	Mint- £29
Coolpix S3100.....	Mint- £29
Coolpix S8000.....	Mint- £99
Coolpix S8200.....	Mint- £129

Rollei Compactline 150

Compactline 230.....	E++ £19
Compactline 80.....	E++ £29
Kodak Easyshare C1450.....	E++ £39
Easyshare C090.....	E++ £15

Easyshare M320.....	Mint- £19
Easyshare M580.....	E++ £29
Easyshare MD41.....	E++ £15
EasyShare ZD710.....	E++ £39
Samsung EX1.....	Mint- £139
ST66 Compact.....	E++ £29
WB500.....	E++ £15
WB600.....	Mint- £19
WB690.....	E++ £49
WB710.....	E- £89
WB720.....	Mint- £25

Digital Mirrorless

Fuji X-T1 Body.....	Mint- £649
X-E1 Silver Body Only.....	E- £179
X-Pro1 Body.....	E- £279
Finexip X10 Black.....	E++ £199
Finexip X10 Black + Case.....	E- £189
Finexip X100 Silver.....	E- £329
Finexip X100s Silver + Case.....	E++ £539
Fuji Finexip X100 Black LTD.....	E+ / E++ £489

Olympus OMD E-M1 Black Body Only.....	Mint- £649
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See up to 3 images of each used item on website
Website updates used equipment list 10-15 times daily
All items come with 6 month warranty - (unless stated)
Our knowledgeable staff are on hand and ready to help

28-80mm F3.5-5.6 D	E++ £35	70-300mm F4-5.6 ED AFD	E++ £129	500mm F8 Reflex Zuiko	E++ £249
28mm F2.8 AF	E++ £79 - £89	70-300mm F4-5.6 G AFS VR	E+ / E++ £259 - £279		
30mm F2.8 SAM Macro Sony	E++ / Mint- £119	80-400mm F4.5-5.6 AFD VR	E+ £489		
35-105mm F3.5-4.5 AF	E+ £29	80-400mm F4.5-5.6 G AFS ED VR	Mint- £1,549		
35-70mm F3.5-4.5 AF	E+ £25	85mm F1.4 AE IF MC Asph Samyang	Mint- £179		
50mm F1.4 AF Sony	E+ £169	85mm F1.4 AFD	E+ / E++ £649		
50mm F1.7 AF	E++ £59 - £89	85mm F1.4 ZF Zeiss	New £799		
50mm F1.8 DT Sony	E+ / E++ £65 - £89	85mm F1.4 ZF 2 Zeiss	E++ £749		
50mm F2.8 D Macro Sony	E++ £219	90mm F2.8 SP Macro AF Tamron	E+ £159		
55-200mm F4-5.6 DT Sony	E++ £89 - £109	90mm F4.5 PC-TS Makro Schneider	E++ £1,949		
70-400mm F4-5.6 G SSM Sony	E+ £899	100-300mm F5-6.3 AF Tamron	E++ £29		
75-300mm F4.5-5.6 AF	E+ £49	100mm F2.8 AF PRO D ATX Tokina	E++ £249		
80-200mm F2.8 Apo	E+ £499	105mm F2.8 AFD Micro	E+ / E++ £329 - £349		
85mm F1.4 AFD	E++ £599	105mm F2.8 AFS G VR Micro	E++ £499		
85mm F1.4 AF G D	E++ £549	135mm F2 D AF DC	E++ £789		
85mm F1.4 ZA Sony	E++ £799	150-600mm F5-6.3 SP VC USD Tamron	Mint- £749		
90mm F2.8 SP Macro AF Tamron	E+ £159	200-400mm F4 G VR AFS IFED	E++ £2,749 - £2,799		
100-300mm F4.5-5.6 AF	E+ £79				
100-300mm F4.5-5.6 Apo	E+ £99				
100-400mm F4.5-6.7 Apo AF	E+ £289				
100mm F2.8 ATX Macro Tokina	E++ £249				
135mm F1.8 ZA	E++ / Mint- £799				
180mm F3.5 Di 1:1 Macro AF Tamron	E++ £499				

Minolta Manual	
X700 Black Body Only	E+ £59
X300S Black Body Only	E++ £49
X300 Black Body Only	E+ £39
SRT100 + 55mm f1.8 Pf.	E+ £49
SRT101b Chrome Body Only	E+ £59
28-70mm F3.5-4.5 MC	E+ £15
28mm F2.8 MC	E++ £19
70-210mm F4 MD	E+ £29
70-210mm F4-5.6 MC	E+ £19
135mm F3.5 MD	E++ £35
300mm F4.5 MD	E+ £69

Nikon AF Flashguns	
RIC1 Speedlight Commander Set	Mint- £429
SB21B Ringflash	E+ / E++ £89 - £179
SB22 Speedlight	E++ £35
SB22S Speedlight	E+ / E++ £35 - £39
SB23 Speedlight	E++ £29
SB24 Speedlight	E+ £39
SB25 Speedlight	E++ £49
SB26 Speedlight	E+ / E++ £49 - £59
SB27 Speedlight	E++ £59
SB28 Speedlight	E+ / E++ £49 - £69
SB28DX Speedlight	E++ £69
SB400 Speedlight	E++ £75
SB50DX Speedlight	E+ / E++ £45 - £49
SB600 Speedlight	E+ / E++ £109 - £149
SB800 Speedlight	E+ £145
SC28 TTL Flash Cord	E++ £25
SD8 Battery Pack	E++ £35

Nikon AF Lenses	
10.5mm F2.8 G AF ED DX Fisheye	Mint- £369
11-16mm F2.8 ATX Pro DX Tokina	E++ £349
12-24mm F4 ATX PRO SD	E+ / E++ £259 - £269
12-24mm F4 G AFS DX ED	E++ £369 - £389
14mm F2.8 AE ED AS IF UMC Samyang	E++ £229
16-85mm F3.5-5.6 G ED VR AFS DX	Mint- £329
17-50mm F2.8 XR Di II Tamron	E+ £179
17-55mm F2.8 G AFS DX IFED	E+ / E++ £469 - £549
18-105mm F3.5-4.5 G AFS ED DX VR E++	£119 - £129
18-135mm F3.5-5.6 AFS DX	E+ £119
18-200mm F3.5-5.6 G AFS DX VR	E+ £199
18-200mm F3.5-5.6 G AFS DX VR II	E++ £319
18-270mm F3.5-6.3 Di II VC Tamron	E+ £179
18-300mm F3.5-5.6 AFS DX VR II	E++ £429
18-70mm F3.5-4.5 G AFS ED DX	E+ £89
18mm F2.8 AFD	E++ £649
18mm F3.5 ZF 2 Zeiss	E++ £749
20-35mm F2.8 AFD	Exc / E+ £299 - £449
20-35mm F2.8 ATX Pro Tokina	E++ £299
20-40mm F2.7-3.5 SP Asph Tamron	E+ £179
20mm F2.8 AFD	E+ / E++ £209 - £349
20mm F3.5 Color Skopar SLII Voigtlander	E++ £299
21mm F2.8 ZF Zeiss	E++ £799
24-120mm F3.5-5.6 ED AFD	E+ £89 - £109
24-120mm F4 AFS G ED VR	E++ £639
24-50mm F3.3-4.5 AF	E+ £79
24-50mm F3.3-4.5 AFN	E+ £99
24-85mm F3.5-4.5 G AFS	E+ / Mint- £129 - £289
24mm F1.4 AE ED AS UMC Samyang	Mint- £379
24mm F1.4 G AFS ED	Mint- £1,099
24mm F2.8 AFD	E++ £219
28-100mm F3.5-5.6 AFG	As Seen £29
28-105mm F3.5-4.5 AFD	E+ £119
28-200mm F3.8-5.6 Asph Tamron	Mint- £79
28-300mm F3.5-5.6 G ED AFS VR	E+ / Mint- £449 - £499
35-105mm F3.5-4.5 AF	Exc £39
35-135mm F3.5-4.5 AF	E++ £79
35-135mm F3.5-4.5 AFN	E+ £79
35-70mm F3.3-4.5 AF	E+ £29
35mm F1.8 G AFS DX	E++ £109
35mm F2 AFD	E++ £199
35mm F2 Distagon ZF 2 Zeiss	E++ £599
35mm F2.8 Macro DX ATX Tokina	E++ £249
50mm F1.4 G AFS	Mint- £219
55-200mm F4-5.6 AFS DX G VR	E++ £109
60mm F2.8 AF Micro	E+ £179 - £219
60mm F2.8 AFD Micro	E++ £249
70-200mm F2.8 Di Tamron	E++ £349
70-200mm F2.8 VC USD Tamron	Mint- £789
70-200mm F4 G VR ED	E++ £749
70-210mm F4 AF	E++ £179
70-300mm F4-5.6 AFG	E+ / E++ £59

70-300mm F4-5.6 ED AFD	E++ £129	500mm F8 Reflex Zuiko	E++ £249
70-300mm F4-5.6 G AFS VR	E+ / E++ £259 - £279		
80-400mm F4.5-5.6 AFD VR	E+ £489		
80-400mm F4.5-5.6 G AFS ED VR	Mint- £1,549		
85mm F1.4 AE IF MC Asph Samyang	Mint- £179		
85mm F1.4 AFD	E+ / E++ £649		
85mm F1.4 ZF Zeiss	New £799		
85mm F1.4 ZF 2 Zeiss	E++ £749		
90mm F2.8 SP Macro AF Tamron	E+ £159		
90mm F4.5 PC-TS Makro Schneider	E++ £1,949		
100-300mm F5-6.3 AF Tamron	E++ £29		
100mm F2.8 AF PRO D ATX Tokina	E++ £249		
105mm F2.8 AFD Micro	E+ / E++ £329 - £349		
105mm F2.8 AFS G VR Micro	E++ £499		
135mm F2 D AF DC	E++ £789		
150-600mm F5-6.3 SP VC USD Tamron	Mint- £749		
200-400mm F4 G VR AFS IFED	E++ £2,749 - £2,799		
200-400mm F5.6 AF LD Tamron	E++ £219		
180mm F2.8 ED AFD	Mint- £489		
300mm F4 AFS IFED	E+ / E++ £679 - £749		
300mm F4 ED AFN	E++ £389		

Sigma Nikon AF Fit	
17-50mm F2.8 EX DC HSM	Mint- £239
18-250mm F3.5-5.6 DC OS	E+ £179
18-35mm F3.5-4.5 AF	E+ £99
18-50mm F2.8 EX DC Macro	As Seen £99
28-70mm F2.8 EX Asph	E+ £149
30mm F1.4 EX DC HSM	E++ £159
50-150mm F2.8 Apo HSM II	E+ £279 - £349
50mm F2.8 EX DG Macro	E+ £169
70-200mm F2.8 Apo EX DG HSM Macro	E+ £349
80-400mm F4.5-5.6 Apo DG OS	E+ £349
105mm F2.8 Macro EX DG OS HSM	Mint- £339
150-500mm F5-6.3 APO DG OS HSM	E+ / E++ £449 - £479
300mm F2.8 APO EX DG HSM	E++ £1,689
300mm F4 Apo D	E+ £179
500mm F4.5 APO EX DG HSM	E+ £1,949

Nikon Manual Lenses	
10.5cm F4 Nikkor T	E+ £499
16mm F2.8 AI Fisheye	E+ £269
16mm F2.8 AIS Fisheye	E+ £239 - £249
24mm F2 AIS	E++ £349
24mm F2.8 AIS	E+ £169
25-50mm F4 AIS	E+ £179
28mm F3.5 Non AI	E+ £59
28mm F4 PC Shift	E+ £249
35mm F2 AIS	E+ £199
35mm F3.5 PC Shift	Exc £179
43-86mm F2.8 AI	E+ £69 - £79
43-86mm F3.5 Non AI	E+ £69
45mm F2.8 GN Auto	E+ £149
45mm F2.8 P	E+ £179
50-300mm F4.5 AI	E+ £399
50mm F1.8 AIS	E++ £99
55mm F2.8 AIS Micro	As Seen / E++ £69 - £169
80-200mm F2.8 ED AIS	E++ £1,999
80-200mm F4 AIS	E++ £199
80-200mm F4.5 AI	Exc / E+ £49 - £69
85mm F1.4 AIS	E++ £499
105mm F1.8 AIS	E+ £299
105mm F4 AI Micro	E+ £139 - £149
135mm F3.5 Non AI	As Seen £55
180mm F2.8 ED AIS	E+ £249
200mm F2 IFED AIS	E+ £949 - £1,499
200mm F4 AI	As Seen £49
200mm F5.6 Medical	E+ £399
300mm F2.8 IFED AIS	E+ £699
300mm F4.5 IFED AI	E+ £179
400mm F2.8 IFED AIS	Exc £949
400mm F3.5 IFED AI	E+ £899
400mm F4.5 Nikkor-Q Auto	E++ £750
600mm F4 IFED AIS + TC300 Converter	E+ £1,489

Olympus OM	
OM4Ti Black Body	Exc / E++ £129 - £299
OM4Ti Titanium Body Only	E+ £169
OM3 Black Body Only	E++ £589
OM2SP Black + 50mm F1.8	E+ £119
OM2SP Black Body Only	Exc / E+ £59 - £99
OM2N Chrome + 50mm F1.8	E+ £89
OM2N Chrome Body + Winder 2	Exc £79
OM2N Chrome Body Only	E+ £79
OM1N Chrome + Winder 2	E++ £109
OM1N Chrome Body Only	Exc £59
OM10 Black Body + M/Adapter	E+ £49
OM10 Body + Winder 2 + T20 Flash	Exc £39
OM10 Chrome Body Only	E+ £25
24mm F2.0 Zuiko	E++ £399
24mm F2.8 Zuiko	E+ £89
24mm F3.5 Zuiko Shift	E++ £699
28-200mm F3.8-5.6 LD Asph Tamron	E+ £45
35-105mm F3.5-4.5 Zuiko	E+ £79
35-70mm F3.6 Zuiko	E+ £139
35-70mm F4 Zuiko	As Seen £29
35mm F2.8 Zuiko Shift	E+ £249
50-250mm F5 Zuiko	E++ £299 - £349
50mm F3.5 Macro Zuiko	As Seen / E+ £69 - £79
65-200mm F4 Zuiko	E+ £149
70-210mm F4-5.6 Tamron	E++ £29
80-200mm F4.5 MC Vivitar	E+ £15
80mm F4 Macro Zuiko	E+ / E++ £129 - £175
135mm F3.5 Zuiko	E+ £29
180mm F2.8 Zuiko	E+ £225 - £289
200mm F4 Zuiko	E+ / E++ £39 - £59
300mm F4.5 Zuiko	E++ £149
500mm F8 Reflex Tokina	E+ / E++ £79

Pentax 645	
645N + 45-85mm F4.5 FA	E++ £849
645N Body Only	E+ £349
45mm F2.8 A	E+ £159 - £169
45mm F2.8 FA	E++ £349
55mm F2.8 A	E++ £179
80-160mm F4.5 A	E+ £289 - £299
80-160mm F4.5 FA	E++ £589 - £649
120mm F4 Macro FA	E++ £749 - £799
150mm F3.5 A	E+ / E++ £139 - £159
200mm F4 A	E++ £179
200mm F4 FA	E++ £389
300mm F4 EDIF A	E+ £399
400mm F5.6 ED (IF) FA	E++ £999

Pentax 67 Cameras	
67II Body Only	Exc £499
35mm F4.5 Fisheye Takumar ...	E+ / Mint- £399 - £499
45mm F4 SMC	E+ / E++ £249
500mm F5.6	E++ £449 - £899
55-100mm F4.5 SMC	E+ £489
55mm F4 SMC	E++ £299
100mm F4 SMC Macro + 1:1 Converter	E++ £399
135mm F4 Macro	E++ £199 - £299
135mm F4 Macro Takumar	Exc / E+ £129 - £149
165mm F2.8	E++ £199
200mm F4	E+ £99 - £199
300mm F4	E+ £199
300mm F4 Takumar	As Seen / E++ £159 - £349
67 Auto Bellows	Mint- £299
1.4x Rear Converter	E++ £249

Pentax AF Lenses	
14mm F2.8 SMC DA	E++ £399
15mm F4 DA ED AL Limited	E++ £379
16-50mm F2.8 A* DA SDM	E++ / Mint- £499 - £549
17-70mm F4 DA AL (IF) SDM	E++ £249 - £289
18-250mm F3.5-6.3 ED AL (IF) DA	E+ £169
18-35mm F4-5.6 FA J	E++ / Mint- £119 - £149
18-55mm F3.5-5.6 AL WR	E+ £59
19-35mm F2.8-4.5 Cosina	E+ £59
21mm F3.2 DA AL LE	E++ / Mint- £279 - £299
24mm F1.4 ED AS UMC Samyang	Mint- £379
28-105mm F3.2-4.5 FA	E++ £69
28-200mm F3.8-5.6 FA IF AL	E++ £99 - £119
28-200mm F3.8-5.6 XR Tamron	E++ £119
28-70mm F4 FA AL	E++ £49 - £69
28-80mm F3.5-5.6 FA	E+ / Mint- £25 - £49
28-90mm F3.5-5.6 FA	Exc £19
35-80mm F4-5.6 SMC F	E+ / E++ £19
35mm F2.4 DA AL	E++ £99
50-135mm F2.8 DA* ED SDM	E++ £499 - £549
50-200mm F4-5.6 DA ED	E++ £49
50-200mm F4-5.6 SMC ED DA L	E++ £49
50mm F1.4 SMC FA	E+ / E++ £169 - £219
50mm F2.8 SMC D FA Macro	E++ £249
55-300mm F4-5.8 DA-L ED	E+ £189
55mm F1.4 DA* SDM	E++ £449
75-300mm F4.5-5.8 FA J AL	As Seen £49
80-200mm F4.7-5.6 FA	Exc £39
80-400mm F4.5-5.6 ATX Tokina	E++ £239
800mm MC IF F8 Mirror Samyang	E++ £139
90mm F2.8 Di Macro AF Tamron	E++ £219
100-300mm F4.5-5.6 F	E+ £79

Rollei 6000 Series	
6008AF Body + Magazine	E++ £999
6008 Pro Body + Magazine	E++ £449
6003 Complete	E+ £399
50mm F4 PQ	Exc / E++ £399 - £489
50mm F4 PQ EL	Exc £249
60mm F3.5 PQ	E+ £899
75-150mm F4.5 PQ Vario	Exc £999
90mm F4 Apo Symmar Macro	E+ £1,450
120mm F4 PQS Macro	E++ £749 - £799
150mm F4 EL	E++ £499
150mm F4 HFT	Exc / E+ £129 - £149
150mm F4 PQ	E+ / E++ £399 - £449
180mm F2.8 PQ	E++ £1,099
300mm F4 Apo PQ	E++ £1,499
350mm F5.6 PQ Tele Tessar	Mint- £1,299
1.4x Longar PQ Converter	E++ £249 - £349
2x HFT Converter	E+ / E++ £65 - £75

Rollei Twin Lens Cameras	
2.8D Xenotar	Exc £449
2.8GX	Mint- £2,399
2.8GX 60th Year Anniversary	E++ £2,399
2.8GX Expression	Mint- £2,299
3.5F Planar Type 3 - Metered	As Seen £399
3.5F Planar Type 4 - Metered	Exc £499
Black Baby 4x4	E+ £299
IA Type 3	As Seen £79 - £95
IIc	As Seen £75
IIc	As Seen £89
III	As Seen £89
Magic	E+ / E++ £199
Magic II	E+ £199
Model I	As Seen £79
Rolleicord II	As Seen £109
T Black	E+ £349
Tele Rolleiflex	E++ £999

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35mm f1.4	£379
56mm f1.2	£729
56mm f1.2 APD	£999
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90mm f2 WR	£699
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18-135mm	£579
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Includes all cables, AA Batteries. 100m range - expandable system.

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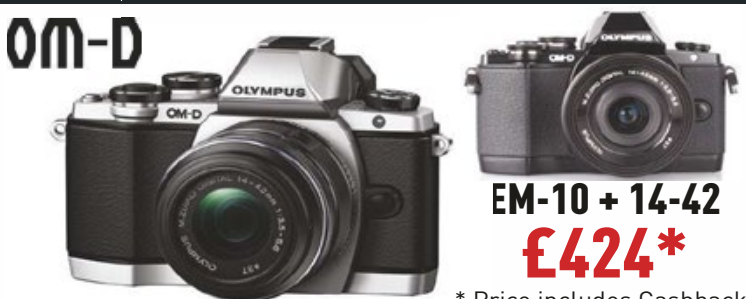
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60mm f1.2 MACRO	£365
75mm f1.8	£699
9-18mm f4-5.6	£359*
12-50mm f3.5-6.3 Unboxed	£189
12-40mm f2.8 PRO	£719
40-150mm f4-5.6	£229
40-150mm f2.8	£1299
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Although we are the best stocked dealer in the West Country, we cannot always have every item listed in stock at all times, so we are happy to reserve new & used items for customers planning to visit. Prices correct at time of compilation 12/06/2015 but are subject to change without notice so please see website for the most up to date prices.

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105 F3.5	£99
135 F4 PE	£199
150 F3.5 E	£99
150 F3.5 PE M- Box	£149
200 F4.5 PE	£199
2x extender E	£79
E14, 28 or 42 ext tube	£49
120 RFH	£69
Polaroid Back	£25
WLF	£69
Plain prism	£59
Rotary prism	£129
AEI Prism	£79
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Winder early	£79
Speed Grip E	£39
Tripod adapter E	£39
Winder early	£49
Metz SCA 386	£49

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50 F3.5 S	£149
135 F4 PS M	£249
150 F3.5 S	£79
150 F4 PS	£149/199
200 F4.5 PS M- box	£199
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Polaroid back	£25
SQAI 120 RFH	£79
SQA 120 RFH	£49
Plain Prism S Boxed	£69
AE Prism Early	£79
ME Prism Finder	£69
Metz SCA 386	£49
Pro shade S	£59
Lens Hood 65-80	£20
SQAI Motorwinder	£149
Speed grip S	£69

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1DS MKIII body	£1399
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1D MKIV body	£1299
1D MKIII body box	£799
7D body	£449
5D MKII body box	£999
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50D body box	£299
40D body	£99
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500D body box	£199
400D body	£99
350D body	£99
300D body	£79
30D body box	£169
20D body box	£139
BG-E1	£39
BG-E2	£39
BG-E2N	£59
BG-ED3	£39
BG-E4	£69
BG-E5	£49
BG-E7	£99
M + 18-55 + flash	£199
G12 compact box	£219
G11 compact box	£199
G10 compact	£199
G9 compact	£199

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EOS 1V HS body	£699
EOS 3 + PB-E2	£239
EOS 3 + BP-E1	£199
EOS 3	£149
EOS 1n body	£129
EOS 3 body	£129
EOS 5 body	£39
EOS 650 body	£29
EOS 600 body	£20
8-15 F4 L box	£799
10-22 F3.5/4.5 U	£349
15-85 F3.5/5.6 IS U	£399
17-40 F4 L box	£449
17-55 F2.8 IS U	£449
17-85 F4/5.6 IS U EFS	£179
18-55 F3.5/5.6 IS EFS	£79
18-55 F3.5/5.6 IS STM	£99
18-55 F3.5/5.6 EFS	£59
24 F2.8 IS USM	£369
24-70 F2.8	£699
24-70 F4 L IS U M-	£599
24-85 F3.5/4.5 USM	
silv/blk	£149
24-105 F4 L	£499
28-70 F2.8 L	£499
28-90 F3.5/5.6	£79
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40 F2.8 STM	£99
50 F1.4 U box	£219
50 F1.8 MKI	£149
50 F2.5 mac box	£149

55-250 F4/5.6 EFS	£119
60 F2.8 EFS mac	£249
70-200 F4 IS U L	£699
70-200 F4 U L	£399
70-300 F4/5.6 L IS U	£799
70-300 F4/5.6 IS U	£279
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L IS U	£699/799
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300 F2.8 IS L U MKII	£2499
300 F4 IS USM	£749
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2x extender MKII	£219
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Kenko Pro 300 DG 2x	£99
Teleplus 2x DG conv	£89
Kenko ext tube set DG	£99
Jessops ext tubes	£69
BP-E1 batt pack	£49
BP-50	£20
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Tripod mnt adapt A (B)	£59
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17-70 F2.8/4.5 DC	£149
18-35 F1.8 DC M-	£499
18-50 F2.8/4.5 DC OS	£149
18-50 F3.5/5.6 DC box	£49
24-70 F2.8 HSM	£469
24-70 F2.8 EX DG mac	£349
50 F1.4 DG Art M- box	£549
50 F1.4 EX DC	£249
70-200 F2.8 DG OS	£599
70-200 F2.8 EX DG HSM	£429
70-300 F4/5.6	
APO mac DG	£99
105 F2.8 EX box	£219
120-400 F4/5.6 DG OS	£499
150-500 F5/6.3 DG OS	£499
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2x EX converter	£99

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135 F3.5 BL	£39
300 F4 FD	£199
2X B Extender	£69
TOK 60-300 F4/5.6	£69
WLF fits F1 early	£79
Winder A	£19
Angle finder B	£49
PB-E1 power booster	£69

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55-200 F3.5/4.8 box	£369
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X20 black box	£279
HS20	£129
HS10 box	£79

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45° Prism early	£69
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NC1 prism	£69
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WLF early	£49
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A16 black	£119
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Polaroid back	£29
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HA401 120 RFH Box	£49
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120 Back	£39
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Winder	£79
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4* - Worcester **£149.99**
- 03** Canon EOS 6D Body
4* - Norwich..... **£879.99**
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5* - Winchester..... **£299.99**
- 05** Canon 500mm f/4L IS USM
4* - Leamington..... **£2299.99**
- 06** Nikon D7100 Body
4* - Lincoln (High St)..... **£549.99**
- 07** FujiFilm X-E2 & 18-55mm
4* - Reading..... **£599.99**
- 08** Canon 28-300mmL IS USM
5* - Southampton (Civic).. **£1349.99**
- 09** Canon EOS 5D III Body
5* - Derby..... **£1499.99**
- 10** FujiFilm X10
4* - Salisbury..... **£199.99**

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AFD Nikkor 18-35 ED	£299
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Canon Digital Lenses

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17-85 IS Zoom EFS.....	£225
28-135 IS Zoom EF	£280
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Final Analysis

Roger Hicks considers...

'Marilyn Flag', early 21st century, by Lewis Lang



"MARILYN FLAG" © LEWIS EDWARD LANG (HTTP://FINEARTAMERICA.COM/PROFILES/LEWIS-LANG.HTM)

When does a photograph cease to be a photograph? Does this image qualify as one? I think it does, although in a sense it could be said that it owes at least as much to that branch of painting known as hyper-realism: when things are so slick, so glossy, that they look almost more real than real. And yet, of course, they are less real than real. Look at those teeth, for a start. And those eyelashes. And for that matter, the title.

Google 'Lewis Lang Flagism' to find out what Lewis says about his work. Sometimes it involves actual flags, as here. More importantly, in his view, some images (again, as here) seem to wave and snap like flags in the wind. He gives few clues as to how he achieves this effect, other than crediting Gimp software. And, he adds, he sometimes waves the camera

about like a flag, creating motion in-camera. This is all adequately confusing, but who said that all art has to be immediately comprehensible? It is perfectly legitimate to like or dislike anything without analysing why, but the question is whether analysis adds to your pleasure, or detracts from it – and, indeed, whether you have to apply that analysis in full measure at all times. It is, after all, perfectly possible to sip fine wine as a connoisseur one day, and the next to quaff cheap plonk when it's put in front of you.

I use the strained analogy of wine because I believe that work like this can, in fact, educate your visual palate. At first glance, I saw a cheery piece of decorative art, the sort of thing that you might see on the wall of a mid-range hotel. Very shortly afterwards, I realised that it was a great deal more complex than that, as I would

have expected from Lewis. Would I want to live with it on the wall? I was unsure. Then in another few moments strange details began to put themselves forward: that odd vinyl-like highlight on the cheek, for example. I began to invest it with all sorts of intellectual interpretations: The American Way of... well, what? Patriotism? Sex? Hollywood? Death, given Marilyn's end?

At that point, I realised that it can be many things. I can look at it, I can think about it, I could probably, if it hung on my wall long enough, even ignore it sometimes. I can really like it at one moment, and be completely unsure at another. I don't have to make my mind up immediately: I can change my mind if I want to.

Too many people forget that, and find themselves trapped in like/don't like, without ever considering why.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by Horace Warner**



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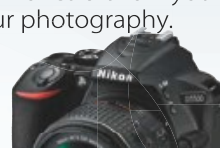


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